

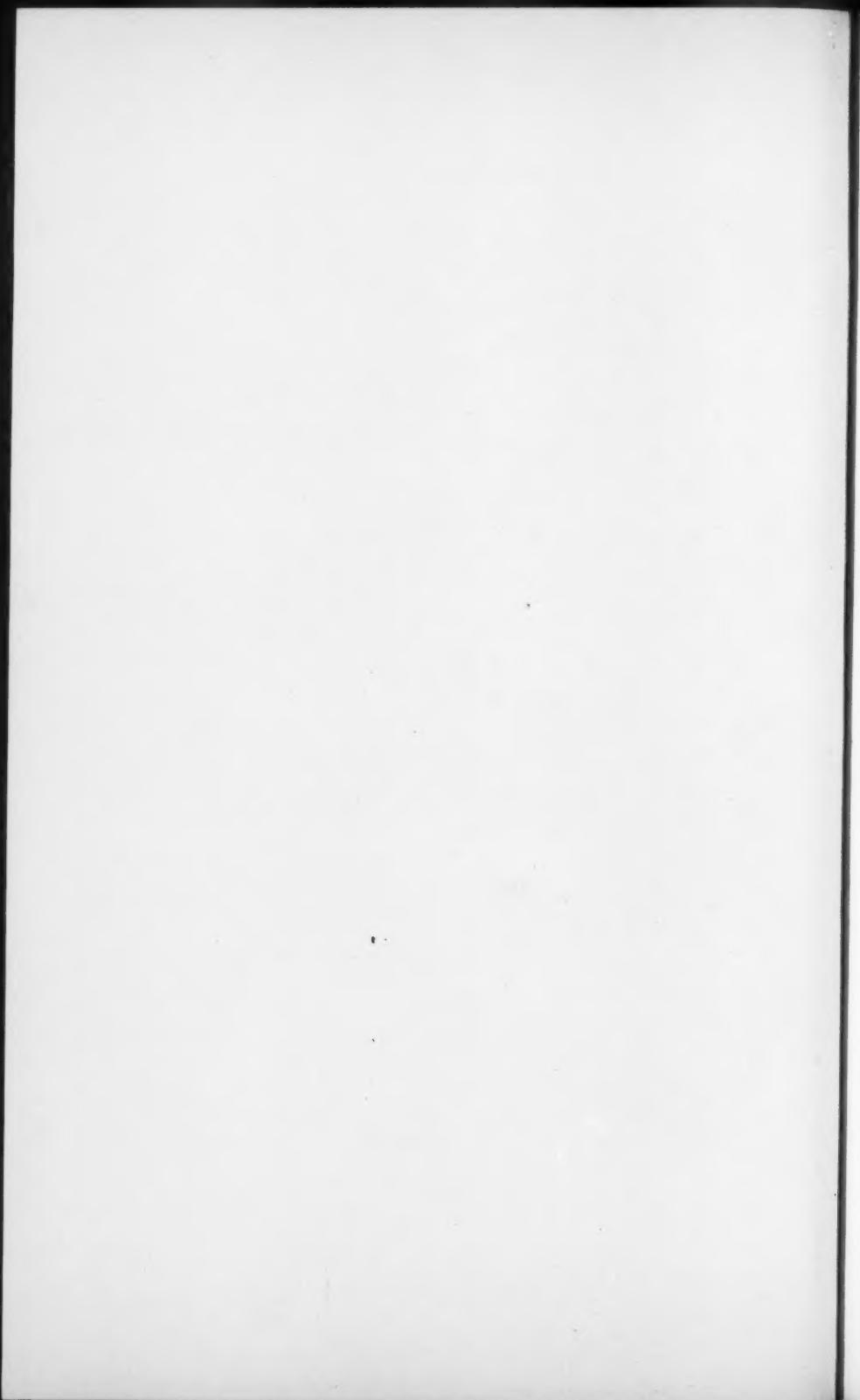
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THE MUSIC REVIEW

VOLUME I

NUMBER 4

Four Shillings Net



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Published by
W. HEFFER & SONS LTD.
CAMBRIDGE

THE MUSIC REVIEW

is published in February, May, August and November,
on the *first* of the month.

Single copies, 4s., post 3d.; annual subscription, 16s.,
post free to all parts of the world, from the publishers
or obtainable through any bookseller.

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should be addressed to:—

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The Street,

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All other correspondence to the publishers:—

W. HEFFER & SONS LTD.,

3 and 4, Petty Cury,

Cambridge.

Editorial

Gramophone Records and the Purchase Tax

By the time these words appear in print we shall all be grappling with, or trying to avoid the Purchase Tax. But while this kind of levy is one that is bound to be universally detested, most of us are resigned to very heavy taxation as being the lesser of two evils. However, in accepting the principle of the Purchase Tax with stoical forbearance, we must take this opportunity of stating a special case for exemption.

Under present conditions almost all public music-making in London is of necessity suspended, and in many provincial centres the position is only a little easier; in addition, broadcast programmes are unreliable—being frequently of very poor strength and subject to serious distortion—and seldom reach a high standard of musical achievement. In fact the public is being “music-starved” at a time when we can least afford this extra and unnecessary privation. Artistic and cultural values must not be lost among the intricate ramifications of a war waged to defend the rights of civilised man:—we should do well to intern forthwith all those sycophants and philistines who would suspend the practice of the Arts for what they euphemistically describe as the better days to come.

A practical palliative and partial remedy *could* be provided by the gramophone, but the need is for less expensive, not dearer, records. To increase the retail price of four shilling records to five shillings, and that of six shilling discs to nearly eight is an absurdity which is most considerately attributed to an official oversight—or perhaps ignorance of the function of music.

There are many reasons why the Purchase Tax should be made to release its paralysing hold upon the gramophone record; all the most cogent bear upon public morale and have been stated, or can be inferred from the above. A material consideration which may well appeal more strongly to the business mind is that of recording for export. It is common knowledge among experts that British and German recording skill produces results that are unapproached elsewhere: nor is this knowledge confined to British and German enthusiasts. There has been a steady demand overseas for the best of our recordings for many years, and it seems wilfully obtuse to stultify production at this stage (which the Purchase Tax is bound to do) when the Government is making so much of the necessity for the expansion of our export markets.

GEOFFREY SHARP.

The Late Sir Donald Francis Tovey

Reid Professor of Music, University of Edinburgh

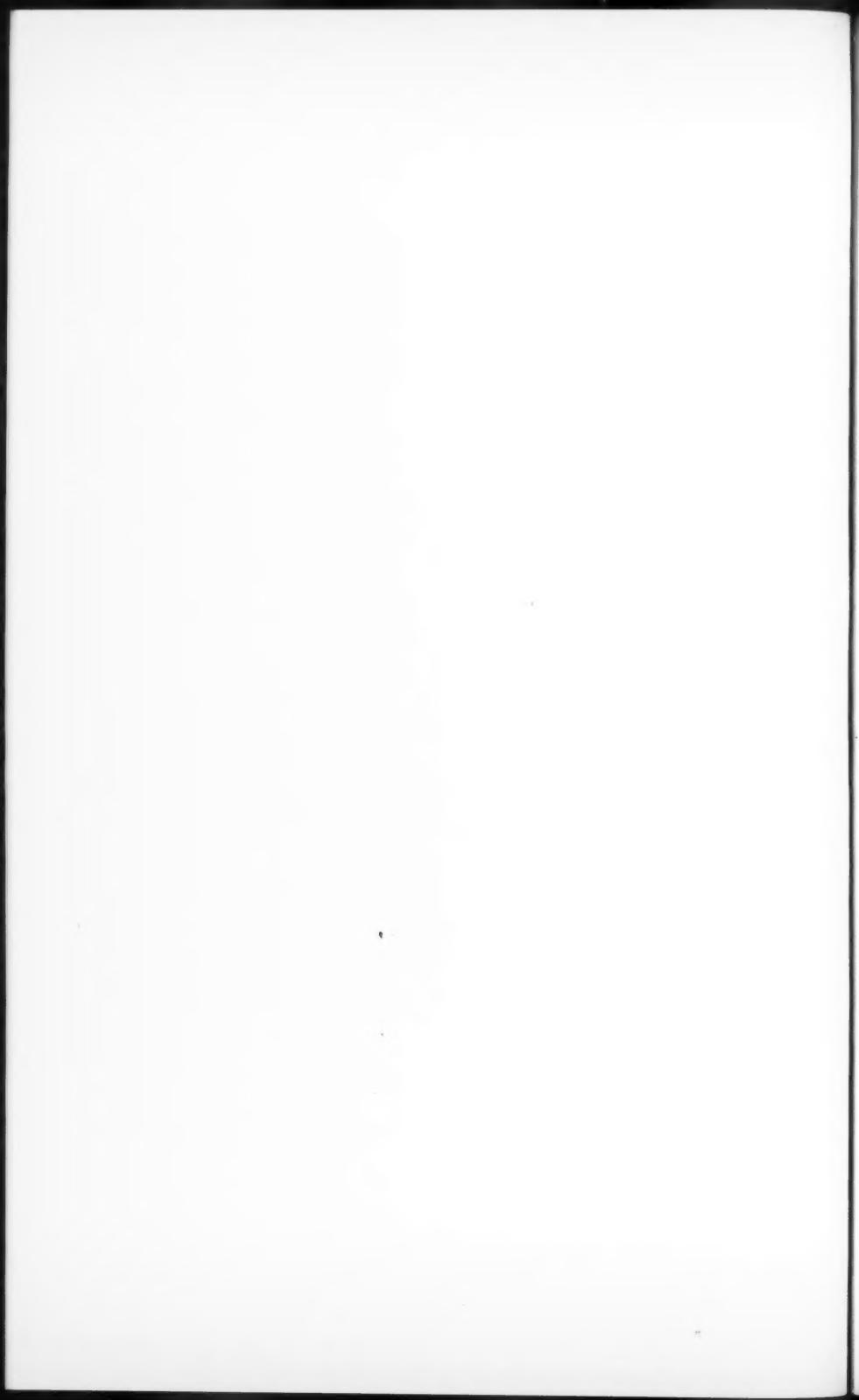
BY

WILLIAM SAUNDERS

WHEN it became known in the summer of 1914 that the late Professor Niecks had resolved to retire from the Reid Chair of Music at the end of the current session, there was considerable perturbation, not only in the university, but in musical circles in Edinburgh and the surrounding districts, within a radius of many miles, as well, for the above greatly beloved professor had done more to establish the study and love of music in Scotland, not alone in the academic sense, but as a living and necessary cultural factor in the life of the people, than all his predecessors put together. And the universal feeling was that, with his disappearance, the practice of the art might gradually revert to the unsatisfactory conditions that had preceded his return to Edinburgh. Neither were all doubts by any means dissolved when, later on, the announcement was made that a certain Donald Francis Tovey had received the appointment, for, to Scottish musical people, Donald Francis Tovey was then not even a name in the realm of music. On the 15th October, Professor Niecks sent me copies of the testimonials which the new professor had submitted in support of his application, and a short account of his own impressions, and I believe that I was the first to broadcast the fact that Edinburgh had acquired in Tovey something more than a mere teacher of musical theory. Still the sceptics held the day, more especially as he remained more or less inaccessible even to the majority of his colleagues in the university. And his first public appearance, which took place six weeks after his appointment, was a quasi-academic function, the first of the session's University Historical Concerts which had been inaugurated by his predecessor, and he had elected to continue. It took the form of a pianoforte recital by Tovey himself, and the Music Class Room was crowded by an audience, larger and more critical and prejudiced than any that had ever before gathered there, the majority of those present being inspired more by curiosity than by any cultural impulse.



DONALD FRANCIS TOVEY
1875—1940



But the event was a revelation. As the audience dispersed I stumbled against my friend, the late James R. Simpson, then the chief partner of Messrs. Methven Simpson & Co., and Edinburgh's ruling cynic, and, asking him what he thought of the performer, he replied in a tone of greater sincerity than I had ever heard him use before: "He's a great genius!"

The professor did not appear to notice anything out of the ordinary in the wild enthusiasm that his playing on this occasion called forth, and when I met him in the retiring-room, he was talking in the free and natural manner that later became so familiar to us all, without any hint of self-consciousness or affectation, and, I am sure, with no idea of his having done what any other good and sincere musician could not have accomplished with equal facility and success.

In the university magazine, which I then edited, I wrote of this concert as follows:—

"By this single concert, he (Professor Tovey) has established his fame in Edinburgh by an unqualified exposition of virtuosity, as an executant of the very first rank, not by the mere display of technique alone, however, great as that undoubtedly is, but by qualities of poetic and psychological insight, such as are all too seldom combined in the person of one individual.

"It is mere platitude to say that we never heard a nobler or intenser rendering of the *Sonata Appassionata*, true though it be. But language is utterly inadequate to express one's impressions as one listened to the wonderful melodic *finesse* of the *Fantasie-Sonata* of Schubert, to the tender shades of feeling and massive grandeurs of the *Sonata Appassionata* of Beethoven, to the quiet and not always too apparent laughter of Schumann's *Humoreske*, and to the deep, poetic classicism of the four Brahms pieces. It is all too wonderful for words. Having felt the contact of genius, one prefers to ruminante silently upon it all in the privacy of one's own mind and soul."

And thus it was that, on that dismal winter's afternoon, many of us felt as did the poet Keats when he first looked into Chapman's Homer,

"like some watcher of the skies
When a new planet swims into his ken,"

and thus, likewise, it was that nearly all of us first came to know Donald Francis Tovey, both as man and musician.

Donald Francis Tovey was born at Eton on 17th July, 1875. He was the second son of the late Rev. Duncan C. Tovey, who, at the time of the professor's birth, was an assistant master there. He later became Rector of Worplesdon, in Surrey, and is widely known as a leading authority on the life and works of the poet, Thomas Gray. His edition of the poet's letters is highly esteemed by all lovers of Gray, many of whom regard it as the best in existence. The Tovey parents, like so many members of the *intelligentsia* of their, and all other times, did not shine, however, in the very difficult art of bringing up children, and, at a very early age, the future professor was taken in hand by Miss Sophie Weisse, who, during the first two decades of his life, filled the double rôle of a particularly efficient mother, and a thoroughly competent teacher. Herself a pianist of exceptional power and attainments, she set herself the task of fitting him out as a professional pianist. She could not have had better material to work upon, for, from his earliest years, he demonstrated remarkable musical gifts. It is said, but upon what authority I do not know, that he was able to sing at sight at the age of four. His reading abilities I do not doubt, but I can confidently assert that whatever he was capable of doing at the age of four, he certainly could *not* sing at the age of forty. Four years later, he was making tentative attempts at composition, and, as a result of his efforts in this direction, he was sent to study counterpoint under Walter Parratt. He also took lessons in composition from James Higgs and Hubert H. Parry. He was fortunate also in having acquired the friendship, and attracted the interest of the great violinist, Joseph Joachim, who was ever lavish—to him at all events—with his advice and assistance in all musical matters, and who, in 1894, appeared with him at his first public concert, which took place at Windsor.

In June of this year, Tovey was elected as first holder of the Lewis Nettleship Scholarship in Balliol College, Oxford, the intention of which is "to enable a student of music to spend some years at Balliol College before completing his musical training or pursuing his profession". Conceiving, as Professor Tovey informed me, however, that his musical education was already completed, and as his prospects in no way depended upon his being able to write a string of letters after his name, he decided to read for honours in the School of *Litterae Humaniores*, believing that the objects of the scholarship would thus be better attained than if he were to achieve more distinction in a less exacting subject. Yet, even during his student career, he began to give evidence of a very

exceptional quality of mind, and showed himself to be capable of grappling successfully with problems of philosophical speculation. As an essayist especially, he took a high place, and after graduating B.A., with a third class, in 1898, he was invited to re-organize the treatment of Classical Music in the eleventh edition of the *Encyclopaedia Britannica*, which appeared in 1910. No fewer than forty signed articles from his pen are published in that comprehensive and classical compilation.

In 1900, Tovey definitely entered the musical profession, inaugurating his entry with a series of four concerts in St. James's Hall, London, and tacitly asserting his dual right to be there by the inclusion of several of his own compositions in the programmes. Many similar concerts followed, and during the 1901-02 season, he extended his artistic activities to Berlin and Vienna. In November, 1903, he gave still further witness of his great and growing powers, when his own Pianoforte Concerto in A, with himself as soloist and Sir Henry Wood conducting, was performed with great acclaim in London. Sir Charles Villiers Stanford, commenting on this event, said, "a composer who writes a Pianoforte Concerto like Tovey's Op. 18, has to be counted with". The Concerto was repeated in 1906, with Richter conducting. It has also been performed by the Edinburgh Reid Orchestra, at least four times, with Dr. Mary Grierson. Many concerts followed that of 1903 in London, in the provinces and on the Continent, and both in recital and in chamber concert work the young musician was rapidly building up a reputation as one of the greatest living pianists of the day. In many of these he was associated with other artistes of world-wide reputation in their own departments.

Then came 1914, and Tovey's appointment to the Reid Chair of Music in the University of Edinburgh. Few scholars have ever taken up professorial duties with greater zest and higher ideals than he did, and I think that I am safe in saying that none have more consistently retained them, or brought them nearer to the point of fruition than he has done. It implied no reflection upon the methods of his predecessor that Professor Tovey began by effecting a certain amount of re-organization in the Faculty of Music, and all of it was done after consultation with Professor Niecks, and with his complete approbation. In some respects, however, his ideas were perhaps a little in advance of the time. One of these was to precede each concert with an introductory lecture, a day or two before the concert took place. When he first mentioned the proposal to me I expressed my doubts regarding

its practicability, and when dealing with the Historical Concert to which reference has already been made, I wrote:

"We fear Professor Tovey's idea of an introductory lecture to each concert will not, in Edinburgh, meet with the success it deserves. For one thing, four o'clock is not a very convenient hour for the majority of concert-goers, and, unfortunately, there is too much of the mere concert-going idea in the minds of the majority of those who frequent these concerts. It is the old story of people preferring to be tickled than to be educated. And, in any case, we think the practice of an annotated programme should be resumed. Programmes with Professor Tovey's notes would, as educational documents, bear a very great intrinsic value in themselves."

That paragraph was printed in the university magazine of 25th November, 1914. The second concert of the series took place on 2nd December, and a week later I printed another reference to the matter:

"We again appeal to Professor Tovey to annotate his programmes. The need of this must be obvious to anyone who was present at both the lecture and concert."

The lectures were continued throughout the series, but the programme of the third concert was issued with notes. Regarding the fourth and last concert of the series, I wrote on 24th February, 1915:

"We are glad to find that Professor Tovey has now definitely adopted our suggestion of annotating his programmes. As we prophesied, the notes are invaluable. . . ."

"We do not intend to dwell longer upon this subject, but, before leaving it, we might be allowed to suggest a still further development of the notes in future sessions. For the concert in question, for example, a short introductory note on the quartet form would be much appreciated by many who were unable to attend the lecture. . . ."

I may appear to have dwelt upon this matter at greater length than its actual importance demands, but I happen to know that Professor Tovey was then particularly keen upon the lecture idea, and not at all upon annotated programmes which, he argued, were cursorily read while the works upon which they bore were in course of performance, and that the audience neither fully assimilated the contents thereof, nor the music itself, owing to their attention

being thus divided. He never completely abandoned the lecture idea which, however, he reduced, at the Historical Concerts, to a few explanatory remarks upon each number, before its performance. But the programme annotations he gradually extended, especially after his inauguration of the Reid Orchestral Concerts, with the result that in their reprinted form, in six volumes, under the title of *Essays in Musical Analysis*, we now possess one of the most useful and valuable works of the kind in existence. And readers familiar with these volumes will know that, in the various introductions to the respective books, he has given effect to the suggestion made at the end of the last extract of my criticisms, written so long ago as February, 1915, so far as it concerns orchestral music.

Professor Tovey's methods of teaching were entralling to all who were capable of appreciating his points of view. He was that very rare thing, a scholarly musician, and not infrequently his classical and literary quips failed to find their mark owing to a lack of understanding on the part of his audience. Even his musical allusions did not invariably touch the point he intended to make. Never having himself known the difficulties that constantly beset the average student, he often inclined to a habit of "talking over the heads" of a class. But a student had only to make his troubles known to the master, and he would take infinite pains to effect their dissolution. One of my own experiences will serve as an illustration. There is an episode in the *Andante Cantabile* movement of Beethoven's Pianoforte Sonata, Op. 90, the fingering of which had always baffled me, and, on one occasion when I met the professor in a printer's office, I mentioned the fact. He thought for a moment, then waggled his fingers in the air, and at once scribbled a figured tabulation on the back of an old envelope, which I put into practice on the pianoforte, as soon as I could, and in a couple of days I found my troubles at an end. But the matter did not entirely finish there. At his very next recital the professor removed from his programme another work he had intended to play, and inserted instead the Beethoven Op. 90, and when he reached the point of difficulty he looked directly in my direction and played the troublesome passage with a crisp and well defined intonation and, as the keyboard was well within my view, a conciseness of fingering that absolutely completed the little lesson. That touch of thoughtfulness was essentially characteristic of Tovey. Yet there probably never was a man who was more careless in respect of correspondence. He hardly ever answered letters, and I remember as one might remember an earthquake, the Rabelaisian anger of

the late Philip Halstead, who had written numberless letters reminding the professor of a recital at which, along with Halstead, he had promised to play, months before, but not one of the Glasgow pianist's letters received even the barest acknowledgment. "It is all very well being a genius" roared Halstead, "but genius does not excuse rudeness!" The word employed was not exactly "rudeness", but that is the nearest translation of Halstead's expression that I can suggest. Yet Tovey turned up "on the night" all right, a little late perhaps, but that only added a little more spice to the occasion.

Most of Tovey's work as a composer was done before he came to Edinburgh, although the Violoncello Concerto in C Major, which he wrote for Pablo Casals, was still to come. This work, when it did appear, was universally hailed as a perfect example of the classical concerto form, embodying, as it did, all the essentials as they were laid down in Tovey's essay written in 1903, and printed as a kind of preface to the third volume of his *Essays in Musical Analysis*. Immediately on its performance it established the fact that there now existed six great Violoncello Concertos, Haydn's in D major; Schumann's in A minor, Op. 129; Dvořák's in B minor, Op. 104; Saint-Saens' in A minor, Op. 33; Elgar's in E minor, Op. 85; and Tovey's in C major, and not the least of these was Tovey's. Except for a few songs, anthems, and short pianoforte pieces, his compositions are all in the larger forms. They include a number of Chamber Music works for various combinations, the Pianoforte Concerto already referred to, a Symphony in D first performed at Aix-la-Chapelle in 1913, and one of the most remarkable operas, *The Bride of Dionysus*, that the twentieth century has yet given us. Negotiations for the production of this work in London and in Germany were well advanced when the outbreak of war in 1914 put a stop to them, and Edinburgh thus secured the honour and privilege of giving it its first performance, and by a local quasi-amateur company withal, fifteen years later.

The libretto of *The Bride of Dionysus* was written by Mr. Robert C. Trevelyan, and Tovey himself gave us a key to the design in the following sentence: "The text and music of *The Bride of Dionysus* are conceived from the standpoint of Wagner's later operas, as regards the relation of the music to the words; that is to say, the words are set in a manner best described as realistic". And, at the time of its first performance, I wrote that: "The libretto is a poem of almost too beautiful a character for adequate musical treatment. It is not so much lyrical as chastely classical, in the

sense that a Doric temple is classical. And in the hands of a lesser genius than Professor Tovey it might have fallen flat enough. . . . The conception of Opera which he has taken is that the drama exists for the sake of music, rather than that of the music being merely complementary to the stage action. According to this idea it is the music which pre-eminently affords the interpretative and developmental factors. The opera is indeed symphonic rather than purely operatic. It would of course be quite misleading to suggest that the libretto and stage business were of little or no account, or indeed even of secondary importance, but the fact of supreme importance is that an opera is, before everything, a musical composition, and its success or failure must stand or fall upon that alone".

Professor Granville Bantock, thus admirably sums up the position in which Tovey's compositions stand in the view of his competent critical contemporaries:

"Tovey's music is distinguished by high and serious aims. Though he shows marked regard for classic form and style, he is also an earnest and successful explorer of new forms, abundant evidence of which fact is to be found in his chamber music. He is most happy in his treatment of the variation form. His pianoforte and string quartets have not yet received the attention they deserve. Personal acquaintance with the music is desirable; and actual performance leads to a deeper appreciation of the composer's style and method, revealing a sympathetic and highly organized imagination that disdains any sensational appeal. Those who seek for truth and beauty in musical expression will find much reward in a close study of his work."

Whatever the final verdict of posterity may be upon the value of his work as a composer, the veracity of the last sentence of Professor Bantock's extract can never be impugned.

As a pianist, Professor Tovey was certainly not excelled in his own lifetime. He ranked with the world's greatest executants on that instrument, both as regards technique and interpretation. How he stood in relation to the great performers of former times can, of course, never be other than a matter of surmise, but he was himself tremendously impressed by the extraordinary pianistic abilities of Karl Maria von Weber, which he inferred from the style and appalling difficulties of the solo work of the *Konzertstück* alone. "As for the pianoforte writing", he says, "it conclusively proves Weber to have deserved his reputation as one of the greatest players ever known on any instrument". Of Liszt, also, whose

playing he might have heard, but never did, he had a high admiration, although he occasionally had his doubts. He more than suspected trickery in connexion with his greatest performances, and he never quite forgave him for his pianoforte arrangements of Beethoven's symphonies. He considered that they were too difficult even for the virtuoso, and quite unnecessarily so. Professor Tovey, who was able to give piano renderings of the most involved orchestral music from a full score, once told me that he would never attempt to commit Liszt's Beethoven arrangements to memory, and even to play them from the music required more practice than the results in performance were worth.

Regarding Tovey's performances from a full score, I once witnessed an amusing incident at a recital he was giving in the university Music Class Room, the platform of which is very low. He was playing from a full score, and a very nervous student was turning the pages. At an exceedingly rapid passage in the middle of the work the student inadvertently turned two pages instead of one, and Tovey, with the same velocity at which he was playing, seized the second page to turn it back, but, unfortunately, he not only re-turned the page, but swept the whole of the printed volume into the audience, nearly killing a deaf old lady who was seated in the very front row. The professor, without stopping his performance, threw an apology to the old lady after the music, and continued to play from memory to the end of the movement.

As one who enjoyed the friendship of Professor Tovey for a quarter of a century, I can speak of his qualities as a man, and as a friend, from first-hand and intimate knowledge. As I have already hinted, I have never met one who was less obsessed with his own undoubted abilities and achievements. And the petty jealousies and little-mindedness that are so common to members of the musical profession were absolutely absent from his thoughts or brain. He did not suffer fools gladly; indeed, he did not suffer them at all. But to the genuine student and seeker after musical knowledge there were no lengths to which he would not go in order to remove their difficulties and help them to attain the goal of their desire. And to those who in any capacity worked along with him he was a continual source of energy and inspiration. One of the greatest achievements of his life was the institution, in 1917, of the Reid Orchestra, which he recruited from the personnel of local theatres and cinemas, and brought up to full strength by the addition of students from his orchestral class. His relations towards these men and women have always been of the most cordial degree of

friendliness, and no Trades Union leader could ever have done more than he to gain for them a financial return commensurate with the artistic services they unceasingly aimed at rendering to a community which, however, has never rightly appreciated these privileges, but rather continuously and consistently ignored them. And once a friend of Tovey, always a friend. I once grievously offended him by some scathing remarks I made about his old mentor, Joachim, and he "cut me dead" for a month thereafter. But we gradually came together again. I was right, and he was right: we both knew it; the incident passed, and was never referred to again, and I am absolutely certain that no mental reservations ever existed on either side. But the moral of the story is that his loyalty to both his friends remained unsullied, and honour was satisfied. It is, again, a mere platitude to say that Tovey will be greatly missed in the Edinburgh which has never truly appreciated the greatness of the man. In the fullness of its ignorant intellectuality, it chose to regard him rather as a character than as a towering giant whose genius soared as far above the greatest of his fellows as their talents did above the meanderings of an imbecile. Those who knew him best will miss him most, but they at least will have the satisfaction of having known him well. And in the greatness of his works and the fervency of their memories his name and fame will assuredly live for ever.

Schumann's Concerto for Four Horns and Orchestra, Op. 86

BY

DONALD FRANCIS TOVEY¹

Lebhaft, leading to *Romanza*, leading to *Sehr Lebhaft*.

THIS Concerto is notorious as the most difficult composition for horns since the fireworks which Haydn entrusted to the players of Prince Esterhazy's private band. Performances of it will always be a rarity; and Schumann himself acknowledged that the piece was "a real curiosity". Like all music that presents the listener with a rare example of tone-colour, this Concerto has given rise to expressions of opinion that would not have been ventured so readily with a more familiar art form. The writer on Schumann in Grove's Dictionary says that the ear soon gets fatigued by the four horns; but omits to notice that the work is too short to give much time for the fatigue to become alarming. Mr. Cecil Forsyth in his admirable book on orchestration says that Schumann shews in this piece no idea of how to write for the horns. It is certainly true that Schumann's idea is not normal, as Mozart's, Wagner's, or Mr. Forsyth's would have been. But Schumann's idea certainly exists, and it is certainly no worse than Haydn's idea of writing for the four virtuoso horn-players of Esterhaz, and probably hardly worse than the whole idea of coloratura-singing from the time of Handel to that of Bellini and Donizetti. Prout is nearer to critical insight when he quotes the first quartet passage (from Ex. 3 onwards) as a praiseworthy example of the genuinely vocal style which the horn should, like the human voice, be allowed to enjoy.

For the rest, this terse and brilliant little work shews all Schumann's romantic enthusiasm and wealth of epigrammatic melody. After an introductory signal—



¹ By permission of the Oxford University Press.

the full orchestra bursts out with an impulsive melody—



followed by lyric melody for the four horns—



The movement is then worked out in a terse aria-like sonata form, with several other themes, and no ambitious or lengthy development, but with plenty of dramatic *Freischütz*-like touches to mark such incidents as the beginnings of the recapitulation and coda.

The slow movement is an admirable example of the type of short Romance, on quiet little epigrammatic tunes, which Schumann introduced into his symphonies. The first theme—



is followed by a dialogue in canon between the first and second horn, on a new theme. (Why Schumann doubled the second horn by a trombone nobody will ever know. He certainly did not know, and it is a mistaken piety that would ruin his music by playing such disastrous vagaries as written.)

The middle section is filled by one of Schumann's most beautiful and profound of melodies—



The first theme returns and briefly concludes in gloom. But the gloom is broken by trumpet-calls which bring in the finale with a lively theme set harmonically at an unexpected angle to the main key—



With much of Schumann's quizzical Browningesque manner, this finale is nevertheless melodious, like the rest of the work. As in the

first movement, the "second subject" arises, aria-like, in merely decorative continuation of the first. Its themes do not need quoting. The development, on the other hand, is full of episodic ideas, of which the following—



has a very amusing effect, especially when, in combination with it, the orchestra, followed by the horns, intelligently anticipates Wagner's *Rheingold*—



But soon the glorious melody from the middle of the Romance (Ex. 6) in the remote key of E major, invests with solemnity the process of returning to the recapitulation.

In the coda a brilliant new idea is combined with Ex. 7, and the four horns carry it out *con bravura* to the end.

Mozartiana und Köcheliana

Supplement zur dritten Auflage von L. v. Köchel's Chronologisch — thematischem Verzeichnis sämtlicher Tonwerke
WOLFGANG AMADÉ MOZART'S.

von
ALFRED EINSTEIN.

VORBEMERKUNG

Wenn der dritten Auflage von Köchel's Chronologisch-thematischem Verzeichnis der Werke W. A. Mozart's (Leipzig, Breitkopf & Härtel, 1937) so bald, nach wenig Jahren, ein Supplement folgt, so bedarf das einiger Worte der Erklärung.

Sie liegt zum Teil in der Arbeit selbst. Jeder Gelehrte kennt, was man den wissenschaftlichen »Treppenwitz« nennen möchte: dass sich ein wichtiges Ergebnis gerade in dem Augenblick einstellt, da man den letzten Correcturbogen mit dem abschliessenden und unabänderlichen Imprimatur versehen hat; dass man beim ersten Aufschlagen des fertigen Buches einen quälenden Druckfehler entdeckt. Solche Erfahrungen sind auch in diesem Fall nicht ausgeblieben. Das Werk ist von mir nie als abgeschlossen betrachtet worden; ich habe auch nach 1937 weitere Forschungen angestellt, und konnte so den bisherigen Ergebnissen eine Reihe neuer hinzufügen, die der Mitteilung unbedingt bedürfen.

Daneben hat das Werk bei den Kennern und Liebhabern Mozart's einiges Interesse wacherufen und sie zu Mitteilung ihrer Beobachtungen an mich veranlasst. An erster Stelle steht da Dr. Georg Göhler in Lübeck, der das ganze Werk nochmals der peinlichsten Revision unterzogen hat; ihm zunächst folgt Prof. Dr. O. E. Deutsch, dem die Mehrzahl der bibliographischen Zusätze und Correcturen des folgenden Supplements zu verdanken ist. Wichtige Bemerkungen verdanke ich ferner Eric Blom in Birmingham, C. B. Oldman vom Department of Printed Books am Brit. Museum in London, Dr. Wolfgang Schmieder in Leipzig, Dr. Alfred Loewenberg in London, Aloys Mooser in Genf, Dr. Bernhard Paumgartner, dem einstigen Director des Mozarteums in Salzburg, Dr. B. A. Wallner in München, Dr. Stefan Zweig in Bath, Georg F. Winternitz in Bologna und London, und nicht zuletzt M. Georges de Saint-Foix in Paris, der im Februarheft 1938 der Revue de Musicologie eine eingehende Besprechung des Werkes (»La troisième édition du catalogue de Köchel«) geliefert und durch die Fortsetzung des von ihm mit de Wyzewa begonnenen Mozartwerkes einen fortlaufenden kritischen Commentar meiner Bearbeitung geliefert hat. Ich kann all diesen Helfern nicht genug danken. Und ich glaube, dass die Mozart-Forschung auch weiterhin nicht ruhen wird — nicht nur, soweit sie die zugleich ewig rätselhafte wie ewig klare eigentliche Werk-Schöpfung betrifft, sondern auch auf dem bescheidenen Gebiet der bibliographischen Grundlagen. Immerhin: ein gewisser Abschluss dürfte mit dem vorliegenden Supplement erreicht sein. Es

sei den Besitzern der III. Auflage des »Köchel« als eine hoffentlich nicht unwillkommene Gabe dargebracht.

Man möge sich nicht wundern oder daran Anstoss nehmen, dass dies Supplement in einer englischen Zeitschrift in deutscher Sprache erscheint. Sie ist gebraucht nur aus dem Grunde, um die Uebereinstimmung dieses Supplementes mit der 3. Auflage des Hauptwerkes, die nun einmal, wunderbar genug, im Dritten Reich erschienen ist, nicht zu zerstören, und um die Abbreviaturen und sonstigen bibliographischen Hinweise nicht ändern oder erst lange erklären zu müssen. Meine ursprüngliche Absicht ging dahin, dies Supplement nur in einigen maschinen geschriebenen Exemplaren herzustellen und auf einigen grossen Bibliotheken zur freien Benutzung zu hinterlegen. Dem freundlichen Anerbieten des Herausgebers dieser Zeitschrift, ihm durch den Druck weitere Verbreitung zu sichern, habe ich dann freilich nicht widerstehen können.*

* The appearance of a supplement to the third edition of Köchel's thematic catalogue of Mozart's works (Leipzig, Breitkopf & Härtel, 1937) so soon after publication calls for a few words of explanation. The reason is to be found partly in the nature of the work itself. Every scholar has had the maddening experience of learning of some important new fact just at the very moment when he has sent off his last proofs and given the book his final *imprimatur*; he knows, too, how, when the finished book arrives, he has only to open it at random to discover a hideous misprint. I have been spared neither experience in the present case. Nor did I ever regard the work as finished. I continued my researches after 1937 and was able to supplement my previous conclusions with a number of fresh ones which obviously called for publication.

Moreover, the book had aroused no little interest among lovers and students of Mozart, and many of them were moved to send me their observations on it. At the head of these I must mention Dr. Georg Göhler, of Lübeck, who once more read through the whole work with the most painstaking care, and after him Prof. Dr. O. E. Deutsch, to whom I owe the greater number of the bibliographical additions and corrections which I have incorporated in this supplement. I am also indebted for important contributions to Eric Blom, of Birmingham; C. B. Oldman, of the Department of Printed Books, British Museum; Dr. Wolfgang Schmieder, of Leipzig; Dr. Alfred Loewenberg, of London; Aloys Mooser, of Geneva; Dr. Bernhard Paumgartner, former Director of the Mozarteum at Salzburg; Dr. B. A. Wallner, of Munich; Dr. Stefan Zweig, of Bath; G. F. Winteritz, of London; and, last but by no means least, to M. Georges de Saint-Foix, of Paris, who published a detailed review of the book ("Le troisième édition du catalogue de Köchel") in the *Revue de Musicologie* for February, 1938, and has provided a sort of running commentary on it in the later volumes of the great work on Mozart which he inaugurated many years ago in collaboration with T. de Wyzewa. I cannot sufficiently express my gratitude to all these helpers. It is my belief that Mozart research will be equally active in the future, and will throw fresh light not only on the actual compositions—at once so puzzling and so crystal-clear—but on the humbler problems of their bibliography. Nevertheless I think I may claim that with the publication of this supplement a certain degree of finality has been reached. I offer it accordingly to all possessors of the third edition of Köchel in the hope that it may prove a not unwelcome gift.

I hope that no one will be surprised that the supplement should appear in German in an English periodical, or will take exception to the fact. This course has been adopted merely to avoid incongruity between the supplement and the main work, and to permit of the retention of the same abbreviations and other bibliographical references. My original intention was to prepare only a few typewritten copies of the supplement and to present them to a few large libraries where they would be readily available to students, but when the editor of THE MUSIC REVIEW kindly offered to place his pages at my disposal I gratefully welcomed this opportunity of ensuring its wider circulation.*

[Translation by C. B. Oldman. It is the Editor's pleasant duty to acknowledge the invaluable assistance given in the correction of the proofs by Paul Hirsch, Alfred Loewenberg and C. B. Oldman.]

S. XIII. Z. 32. Lies: . . . 1784 bis Monath 1 . . .

S. XXV. Z. 22. Ergänze: Und wieviel gäben wir darum, das thematische Verzeichnis zu besitzen, das anzufertigen Leopold Mozart am 22. Dez. 1777 dem Padre Martini in Bologna anbot: » . . . ho ancora un'altra idea, cioè di mandargli il principio delle sue composizioni, cominciando dalle sue sonate per il cembalo composte per Madame Victoire . . . « Ob Martini das Anerbieten angenommen hat, steht nicht fest. Jedenfalls waren Nachforschungen nach dem Verbleib einer solchen Handschrift in der Bibliothek des Liceo musicale vergeblich. Z. 23. Mozart's Thematisches Verzeichnis, seit 1936 im Besitz Dr. Stefan Zweig's in Bath, liegt jetzt in Facsimile-Druck vor: Wien 1938, Herbert Reichner Verlag, mit Nachwort von O. E. Deutsch.

S. XXVII. Z. 5. v.u. Lies: kurzsichtigerweise statt: bedauerlicherweise.

S. XXVIII. Z. 24. Lies: 186^a statt: 186^b. Z. 2. v.u. Das Jahr 1811, das Stumpff als das seiner Reise nach dem Kontinent angibt, ist vermutlich unrichtig. Stumpff, als englischer Untertan, konnte schwerlich vor der Aufhebung von Napoleons Kontinentalsperre, also vor 1815, über den Kanal kommen.

S. XXIX. Z. 2. Ergänze: In einem Brief an Ludwig Storch hat J. A. Stumpff (27. I. 1769—2. XI. 1846) selber über die Erwerbung Mozart'scher Autograph aus André's Besitz berichtet (»Die Gartenlaube« 1857, S. 455): »Bei dieser Gelegenheit erlaube ich mir, Ihnen noch zu bemerken, dass ich seit 1811 [in Wahrheit: seit 1815; A. E.] folgende von Mozart's Compositionen, und zwar alle von seiner eigenen Hand geschrieben, käuflich an mich gebracht habe. Sie haben mich 150 Pfund Sterling gekostet.

6 Quartetten, Joseph Haydn gewidmet. — 4 Quartetten, dem König von Preussen gewidmet. — Quartetten in D minor. — Quintetten in Es minor. — Quartetten in D minor. — Quintett in C minor. — Fantasia & Sonata in C minor. — Favorit Sonata in A. — Fuga in C minor. — 5 verschiedene Compositionen in einem Hefte.«

Diese Liste, die offenbar durch einen Unkundigen verderbt ist, bedarf in einigen Punkten des Kommentars. Die »4 Quartetten, dem König von Preussen gewidmet«, sind genauer: das Hoffmeister-Quartett (499) und die drei Preussischen Quartette. — Mit den beiden »Quartetten« [soll heißen: Quartett ?] »in D minor« weiss ich nichts anzufangen, wenn es sich nicht bei einem um eine der Fugen nach J. S. Bach (405, 4) handelt. In der Tat befand sich das Autograph von 405 in der Auktion French's in London, die mehrere Stücke aus Stumpff's Nachlass enthielt; es scheint, dass einer der Söhne André's (August?) es bei dieser Gelegenheit zurück erwarb. Das zweite Quartett in D moll kann eine verlorene Bach-Bearbeitung M.'s gewesen sein; denn M. hat wahrscheinlich sechs vierstimmige Fugen aus dem Wohltemperierten Clavier bearbeitet. Vgl. dieses Supplement zu S. 514. — Das »Quintett in Es minor« (soll heißen: E flat major) ist 386^c (407). — Die »Fantasia and Sonata in C minor« ist, natürlich, 475 und 457. — »Favorit Sonata in Ase?? Sollte es nicht »in A« heißen und die Klaviersonate 300^d (331) gemeint sein, von deren Autograph nur ein Fragment erhalten ist? Diese Sonate mit dem Rondo alla turca ist gerade in England sehr früh als »A Favorite Sonata« bezeichnet worden, und es liegt nahe, dass neben der C moll-Fantasie und Sonate Stumpff

gerade auch dies Werk erwerben konnte, das um 1815 für André als Verleger wertlos geworden war. Die »Fuga in C minor« ist die Fuge von 546. — Die »5 verschiedenen Compositionen« sind kaum zu bestimmen.

S. XXX. Z. 32. Lies: — zart, / . . . Z. 14 v.u. Lies: Zunächst (1828) gab er. . . .

S. XXXII. Anmerkung über 470^a. Meiner Meinung nach — die auch von M. G. de Saint-Foix geteilt wird — hat Mozart bei der Aufführung von Viotti's Violinkonzert das originale Adagio gar nicht verwendet, sondern an dessen Stelle das verschollene Andante 470 componiert.

S. XXXV. Z. 20. Lies: 743 (1852), und die Uebersicht seiner Mozart-sammlung bei Ulibischeff 1847, III, 551 ff.

S. XXXVI. Z. 1. Lies: Der unbekannte Verfasser (Dr. Franz Lorenz?) war. . . .

S. XXXVII. Z. 2. v.u. Lies: gemein statt: zu tun.

S. XXXVIII. Zur Zitierung der Köchel-Nummern: Ich setze mich hoffentlich keinem Missverständnis aus, wenn ich dafür plädiere, auch nach dem Erscheinen der III. Auflage des »Köchel« nach den alten Nummern zu zitieren. Nur wo es sich um neue, Köchel und Waldersee unbekannte Werke handelt, ist die Zitierung der Nummern der III. Auflage notwendig. Die neuen Nummern haben nur wissenschaftlich-chronologische Bedeutung.

S. XXXIX. Z. 16. Zur Geschichte der Fragmente: — In No. 60 u. 61 der »Wiener allgemeinen Musikzeitung« von 1845 (wieder abgedruckt in F. S. Gassner's »Zeitschrift für Deutschlands Musik-Vereine und Dilettanten«, Carlsruhe 1845, p. 364) steht der bereits auf S. XXXV erwähnte Bericht von Aloys Fuchs über »W. A. Mozart's (des Sohnes) Vermächtnisse an das Mozarteum zu Salzburg.« Erwähnt werden als No. 3: »60 Stück Entwürfe. . . .« No. 4: »Ein Querfolio-Band mit contrapunctischen Studien, durchaus von der Hand des grossen Mozart.« No. 5: »Eine Sinfonie in D dur von W. A. Mozart in Partitur, worin die ersten 6 Blätter von der Hand des Componisten geschrieben sind.« — Diese Sinfonie = 300^a = 297. Einige der »60 Stück Entwürfe« scheinen jetzt verschwunden zu sein.

S. XXXIX. Z. 21. Lies: Köchel's Titel in der Inhalts-Uebersicht. . . .

S. XXXIX. Z. 14. v.u. Einige biographische Angaben über Julie v. Baroni-Cavalcabò, geb. Gräfin Castiglioni, sind vielleicht erwünscht. Sie war geboren am 16. October 1813 zu Lemberg und war in Wien Schülerin von W. A. Mozart Sohn. Schumann schätzte sie, widmete ihr seine Humoreske op. 20, und besprach in der »Zeitschrift für Musik« wohlwollend einige ihrer Klavierwerke, namentlich ihre »Zweite und Dritte Caprice op. 12 und 18« und ihre »Phantasie« op. 19. Ausser Klavierwerken schrieb sie eine Reihe Lieder. Sie starb am 3. Juli 1887 in Graz. W. A. Mozart jun. hat ihr offenbar eine Reihe der Autographen seines Vaters zum Geschenk gemacht oder testamentarisch hinterlassen.

S. XLII. Z. 30. Lies nach der Klammer: und Gerber's Altem Lexikon (1790, I, 69) die Tatsache. . . .

S. XLIII. Z. 12. Nach: . . . geboten hätte ergänze: (Nur auf S. 37 der 1. Aufl. findet sich einmal auch der Punkt, aber nur zu Demonstrationszwecken. Unter dem Legatobogen unterscheidet Leopold M.

Punkt und Keil, wie S. 43 zeigt; fürs Staccato aber kennt er nur den Strich oder Keil.). Z. 20. v.u. Die englische Gesamtausgabe der Briefe Mozart's durch Emily Anderson ist in 3 Bänden inzwischen (1938-9) erschienen. Sie übt an der deutschen Gesamtausgabe durch Schiedermair vielfach stillschweigende Kritik.

S. XLVI. Z. 10. v.u. Lies: Andreas R.-K. statt Alexander R.-K.

S. XLVII. Z. 8. Statt: Vorstand lies: Leiter. Z. 27. Der Dankliste hinzuzufügen ist noch der Name Dr. Willi Schmid's, der am 30. Juni 1934 in München von Hitler-Banden ermordet worden ist, wie es heißt »aus Versehen«. Die Verlagshandlung Breitkopf & Härtel war bei der Drucklegung meiner Vorrede wohl bereit und mutig genug, den Namen des Ermordeten zuzulassen, nicht aber das ominöse Todesdatum, und so habe ich auf seine Erwähnung ganz verzichtet. Ich schrieb damals dem ältesten Inhaber der Verlagshandlung, Dr. v. Volkmann, ich würde noch die Gelegenheit finden, meinen Dank an den Ermordeten abzustatten. Hier ist sie.

S. XLVIII. Dem Verzeichnis der Abkürzungen füge, nach: Breitkopf & Härtel, hinzu: Deutsch-Oldman = O. E. Deutsch und Cecil B. Oldman, Mozart-Drucke. Eine bibliographische Ergänzung zu Köchels Werkverzeichnis (ZMW XIV, H. 3, Dez. 1931 und XIV, H. 7, April 1932).

S. XLIX. Desgleichen nach Schiedermair: Schünemann = Gg. Schünemann, Musikerhandschriften von Bach bis Schumann. Berlin & Zürich, 1936.

S. 6. K. Nr. 6 und 7. Z. 1. Nach: Dresden füge hinzu: dann zurückverworben. Zur **Anmerkung**: In der Musikbibliothek Paul Hirsch, Cambridge, findet sich eine Stimmen-Ausgabe, London, Bremner, die vermutlich um 1765 erschienen ist. Bremner hat die Pariser Platten erworben, und auch den Titel bis zum Wort »... Salzburg« beibehalten; dann folgt: »Oeuvre 1./London/Price 3^{sh}, 6^d/Printed and sold by R. Bremner, at the Harp and Hautboy/opposite Somerset House in the Strand./where may be had opera 2^d and 3^d.« Die Dedication fehlt. Vgl. Paul Hirsch, Some Early Mozart Editions, THE MUSIC REVIEW, I, p. 55.

S. 9. Die Annahme, die hier neugedruckte »Marche« könne von Mozart stammen, gewinnt an Wahrscheinlichkeit durch die Vergleichung mit 46^b (50), Nr. 6. Auf jeden Fall hat Mozart sich bei der Komposition dieser Arie des Marsches noch sehr genau erinnert.

S. 10. 8. **Ausgaben**: Z. 5. Den Fundorten füge hinzu: Cambridge, Musikbibl. Paul Hirsch.

S. 11. 9. **Anmerkung**: Z. 6. Nach: . . . dieser Sonate füge ein: oder als ursprünglicher erster Satz von 6.

S. 12. 10. Z. 5. Den Fundorten füge hinzu: New York, Public Library; Leipzig, Musikbibliothek Peters. — **Ausgaben**: Z. 6. Lies statt: Ebendaselbst: Br. & H. S. 12. Füge hinzu: Paris, S. Richault, »Coll. complète des œuvres de piano de M. en 20 Livraisons« enthält in der 14. Livraison ebenfalls die Sonaten 10-15 sowie 26-31. V.-Nr. 12214 R.

S. 17. 15^a = Anh. 109^b. Nr. 1. **Autograph**: Z. 4. Füge nach: . . . wies ein: Ueber die Herkunft der Handschrift gibt Felix Mendelssohn in einem Brief an Karl Klingemann vom 10. Februar 1830 Auskunft: »Heut vor 8 Tagen war mein Geburtstag. . . Heinrich Beer [schenkte mir] ein

musikalisches Skizzenbuch von Mozart aus seiner Jugend . . .« (Briefwechsel, Essen, 1909, S. 75). Heinrich Beer war einer der jüngeren Brüder Jacob Meyerbeer's; er kann das Autograph nur von Marianne Mozart, gelegentlich eines Besuchs in Salzburg, erworben haben.

S. 27. 15^{ee}. **Facsimile:** Füge hinzu: ferner Schünemann, Tafel 35.

S. 33. 16^b. **Anmerkung:** Füge hinzu: Nachträglich bemerke ich, dass das erste Fragment identisch ist mit einer verschollenen Sinfonia a 4 Leopold Mozart's, die in Breitkopfs Katalog von 1766 im 1. Supplement auf S. 14 zusammen mit 5 anderen thematisch verzeichnet ist. Die gemeinsame Ueberschrift lautet: »VI Sinf. del Sigr. Mozard, M. di Cam. in Salzb. Racc. II.« Unsere Sinfonie trägt die Nummer »V«. Vgl. Denkm. d. Tonkunst in Bayern IX, 2 (ed. M. Seiffert), p. xlxi. Es liegt nahe, auch die andern beiden Fragmente Leopold zuzuschreiben.

S. 36. 19^d. **Ausgaben:** Ergänze: Neudruck der vollständigen Sonate in Facsimile in: Karl Ganzer und Ludwig Kusche. Vierhändig. Ein Führer für Freunde des Vierhändigspiels. . . München 1937, Heimeran.

S. 36. 20. **Anmerkung:** Z. 2. Lies: » . . . ein Originalmanuskript Wolgangs, nämlich diesen vierstimmigen Chor. . . . Nach: . . . trouble« setze Punkt und streiche: befand.

S. 38. 21^b (107). **Anmerkung:** Z. 5. Lies: ist statt: enthält.

S. 39. 22. Füge den drei Incipits nach der Angabe der Taktzahlen hinzu: Abschrift Leopolds.

S. 40. 23. **Facsimile:** Füge vor Henrici hinzu: der 1. Seite des Autographs 2.

S. 41. 24. **Ausgaben:** Z. 2. Die Anzeige in »S=Gravenhaegse Uydagse Courant« vom 7. März 1766 gibt den Titel des bei J. J. Hummel in Amsterdam und bei B. Hummel im Haag erscheinenden Werkes so an: »En Nederduits Air, op de installatie van syn Doorlugtige Hoogheyd Willem den Vyfden Prins van Oranje etc, etc, door C. E. Graaf in Muziek gebragt en door den beroemden jonge Compositeur J. G. W. Mozart oud 9 jaeren met 8 konstige variatien vermeerdert à 12 stuyv.« Z. 5. Lies: Erstausgabe, statt: Originalausgabe.

S. 42. 26. **Ausgaben:** Z. 6 schalte ein: Die Erstausgabe ist angezeigt in »S=Gravenhaegse Woensdagse Courant« vom 16. April 1766 (Scheurleer irreg: 16. März).

S. 49. 32. **Ausgaben:** Z. 3. Nach: . . . ausgeschieden hat. füge hinzu: (die 2/4, 3/8 und 3/4 Sätze zu 12, die D dur-Episode zu 7).

S. 50. Zu 32^a. **Anmerkung:** Z. 7. Nach: . . . componiert ist.« füge ein: Am 26. Januar 1801 sendet sie es an André ab.

S. 57. 35. Z. 1. Statt: Dialoge lies: Recitative.

S. 59. 35^a (42). **Ausgaben:** Füge hinzu: Kl.-A. der Arie »Betracht dies Herz« in: W. A. M. Geistliche Arien Nr. 13. Hrsg. von L. Berberich. Köln, Oratoriums-Verlag. V.-Nr. 102.

S. 61. 38. **Incipit** der Intrada. Lies: Vle. statt: Vla. Das f. in T. 1 in []. Das f. in T. 4 unter das zweite Takt-Viertel.

S. 62. 38. **Autograph:** Lies: Maij statt May. **Facsimile:** Füge hinzu: Eintritt der Singstimme der Aria 4 bei Schünemann (1936), Tafel 36.

S. 67. 41^b (67). **Literatur:** Letzte Z. füge hinzu: vollständig in: Deutsche Musikkultur, Feb. 1937.

S. 68. 41^k (69). Dem Incipit füge hinzu: W. & St.-F. 117.

S. 73. 43^c. **Anmerkung:** M. de Saint-Foix (Rev. de Musicologie, XXII, Feb. 1938, p. 6) ist der Ansicht, es handle sich auch hier, wie bei 37, 39, 40, 41, um die Bearbeitung eines fremden Konzertes. Aber dann wären wohl alle drei Sätze vorhanden; oder aber, das Adagio wäre ein Kompositionsvorschlag Mozart's für sich allein.

S. 76. 45^b (**Anh. 214**). Der **Anmerkung** füge hinzu: Im ersten Satz findet sich als Bass zum zweiten Thema wieder (vgl. 16) M.'s Devise:



S. 76. 46^a (51). **Ueberschrift:** Lies: Text von Carlo Goldoni, bearbeitet von Marco Coltellini.

S. 82. 46^a (51). **Anmerkung:** Z.12. Lies: Joseph II. statt: Franz I., Gemahl der Kaiserin Maria Theresia. Z. 29. Lies: 2. Okt. 1921 statt: 1923.

S. 82. 46^a (51). **Anmerkung:** Coltellini kann nicht als Librettist, sondern nur als Bearbeiter der »Finta semplice« gelten, deren Text in der Hauptsache von Carlo Goldoni stammt (cf. Goldoni's Drammi giocosi per musica, tom. 7, Venezia 1794, p. 239–298. »Rappres. per la prima volta in Venezia il carnovale dell'anno MDCCCLXIV con musica del Perillo«). Doch hat nur Akt III stärkere Veränderungen erfahren.

S. 89. 47^a. Nach den **Incipits** füge hinzu: **Literatur:** Walter Senn. Ein unbekanntes Messefragment W. A. Mozarts? Neues Beethoven-Jahrbuch 1938. Als Curiosum sei angeführt, dass weder Verfasser noch Herausgeber wagen, die dritte Auflage des »Köchel« zu zitieren.

S. 93. 54. Lies: über statt: und.

S. 94. 61^a (65). **Autograph:** Z. 4. Lies: Die erste Komposition (für 4 Solostimmen, 9 Takte) ist . . . Z. 5. Nach (Sopransolo füge ein: 8 Takte). Z. 9. Lies: der endgültigen Fassung des statt: dieses.

S. 95. **Anmerkung:** Füge hinzu: Vgl. Leopold's Gesuch an den Erzbischof vom 8. März 1769: »Da . . . so wohl ich als mein Sohn Verschiedenes, für die Kirche, sonderheitlich zum Gebrauch der Hochfürstl. Domkirche, verfertiget haben. . . .«

S. 99. 61^d (103). **Autograph:** Z. 14. Lies: . . . Prokesch-Osten Sohn (Anton d.j.). . . .

S. 100. 61^d (103). **Ausgaben:** Füge hinzu: Nur Nr. 10 im Arrangement für Klavier in den »Losen Blättern der Musikantengilde« Nr. 73, 2 (ed. Fritz Reusch). Wolfenbüttel, Kallmeyer.

S. 106. 63. Lies: Serenade (Final-Musik) statt: Divertimento.

S. 107. 63. **Anmerkung:** Füge hinzu: Die Bezeichnung »Divertimento« auf dem Autograph ist willkürlich. »Divertimento« deutet immer auf solistische, kammermusikalische Besetzung; hier aber handelt es sich um ein Orchesterwerk.

S. 111. 66. **Abschriften:** Z. 4 tilge das Anführungszeichen nach . . . Salzburg. Z. 9 setze Anführungszeichen nach . . . zu sein. **Ausgaben:** Z. 2. Füge hinzu: Sie enthalten die nachkomponierten Oboen, Hörner und Trompeten nicht. **Anmerkung:** Z. 2. Lies: 'des Hausherrn und Freundes der Mozart'schen Familie.

S. 114. 66^b (141). **Ausgaben:** Z. 2. Lies: C. A. H. Clodius (1803)? V.-Nr. 3452 (Typendruck) = ca. 1820, mit 2 S. Anhang. (Trompeten- und Paukenstimmen).

S. 115. 66^e (Anh. 218). **Anmerkung:** Füge hinzu: Vgl. das Thema von 75^b (110)! Auch die Besetzung ist die gleiche. Ob es sich bei 66^e (Anh. 218) nicht um dasselbe Werk in einer früheren Fassung handelt? Denn 75^b (110) fehlt auffälligerweise in Breitkopf's alt. hds. Kat.

S. 117. 73^a (143). **Ueberschrift:** Lies: Rezitativ und Arie.

S. 119. 73^d (79). **Anmerkung:** Z. 2. Lies: Artabano statt: Artaserse.

S. 122. 73^e (123). **Anmerkung:** Letzte Z. lies: scrivetelomi statt: servivetelomi.

S. 130. 73^r (89 a. II). Letztes Notenbeispiel: »cantus« im Text beidemal so im Originaldruck! Z. 7 v.u. statt: Theokrit lies: Vergil.

S. 132. 73^s (85). **Anmerkung:** Füge hinzu: Laut Vermerk Heinrich Henkel's auf einer Kopie André's sind jedoch diese drei letzten Sätze von André selbst komponiert, und zwar am 15. April 1840. André hat dabei kein übles Stilgefühl bewiesen.

S. 142. 74^a (87). **Textbuch:** Ein Exemplar auch Bologna, Liceo musicale.

S. 143. 74^a (87). **Anmerkung:** 1. Zeile. Lies: Mozart erhielt das Textbuch, das vor ihm bereits durch Quirino Gasparini componiert worden war (Turin 1767), am . . . Z. 4. Lies: . . . Ein zum Teil noch ungedruckter Brief. . .

S. 151. 74^s (Anh. 218). **Anmerkung:** Z. 4. Lies: unveröffentlichte Briefstelle, statt: unveröffentlichter Brief.

S. 154. 75^b (110). **Anmerkung:** Füge hinzu: Vgl. 66^e (Anh. 218).

S. 158. 93^b (221). **Anmerkung:** Füge hinzu: Zur sogen. Spaur-Messe vgl. die Zusätze zu 258.

S. 159. 93^d (326). **Anmerkung:** Z. 2. Lies: . . . diese und zwei andre Hymnen — nämlich die vorliegende und die zweifelhaften Anh. 186^a (324) und Anh. 186^b (325) — könnten. . . Z. 3/4 streiche: wohin sie aller Wahrscheinlichkeit nach auch gehören. **Literatur:** Z. 2. Lies: Schieder-mair.

S. 173. 114^a (139). **Anmerkung:** Letzte Z. statt: . . . vor den . . . lies: . . . in der Zeit der. . .

S. 174. 123^a (381). **Autograph:** Füge hinzu: Ein weiteres Blatt, und zwar das folgende und vorletzte der Handschrift, in New York, bei E. Weyhe (1940). Es trägt die Blattziffer 6, die Handschrift umfasste also auf sieben Blättern, 13 beschriebene Seiten. Die eine Seite enthält vom Finale 11 Takte des ersten Teiles, und die folgenden 70 Takte des zweiten der rechten Hand; die andre Seite die letzten 18 Takte in der linken Hand. Querformat, 10 zeilig. Mit der Bemerkung: »Fragment d'une Sonate olographé de W. A. Mozart donnée par sa Sœur la bar.^{ne} de Sonnenbourg au b.^{on} de Tremont à St Gilgen, en 1801.« **Ausgaben:** Z. 1. Die Erstausgabe bringt das Werk zusammen mit 186^c (358). Nach . . . (um 1790). füge hinzu: London, Broderip & Wilkinson. Enthält 497, 123^a (381), 186^c (358). Titel: Three Duets for Two Performers . . . Book 10th of a complete Collection. (Um 1800.) **Anmerkung:** Füge hinzu: Dass Mozart die Sonate für Fr. v. Aurnhammer komponiert hat, ist Legende.

S. 175. 124^a (144). **Anmerkung:** Lies: . . . in der Datierung dieser beiden Nummern den überzeugenden Gründen von W. & St.-F. Vgl. die Anmerkung zu 41^b (67).

S. 176. 124^b (145). Zum **Incipit**: Lies: W. & St.-F. 132, statt: 131.

S. 180. 125^a (136). **Autograph:** Z. 4. Ueber Zeilenzahl des Autograph's vermag ich keine Angaben zu machen. Vermutlich zwölfzeilig.

S. 184. 125^c (147). **Ausgaben:** Z. 3. Setze: W. A. M., Ser. 7, 3 an die Spitze der Rubrik.

S. 185. 125ⁱ (178). Die Arie ist mit 1772 falsch datiert und muss die neue K. Nr. 417^e (178) erhalten. M. de Saint-Foix (III, 380) hat festgestellt, dass der Text aus P. Anfossi's »Il curioso indiscreto« (A. I, Sc. 5) stammt. Wahrscheinlich ist die Arie ein erster Entwurf, der dann durch die textlich veränderte und erweiterte Arie 418 ersetzt wurde. Das Stück ist im Juni 1783 entstanden. **Anmerkung:** Z. 9. nach . . . Dissertation ergänze: (»Arienformen bei Mozart«).

S. 189. 127. **Abschrift:** Z. 4. Die Abschrift der Ges. der Musikfreunde ist Partitur. **Anmerkung:** Z. 2. Lies: . . . alle Soli, und bei dem »goldenen Salve« das *Regina Coeli*. . . .

S. 198. 134^a (155). **Ausgaben:** Stimmen auch: Braunschweig, Litoff, No. 8524.

S. 199. 134^b (156). **Ausgaben:** Stimmen auch: Braunschweig, Litoff, No. 8525.

S. 204. 135. **Autograph:** Z. 15. Vor: Ueber . . . füge ein: Die Aria 10, nur Gesangsstimme und Bass, in Abschrift im Archiv Udina-Algarotti zu Zagreb, kroatisches Musik-Institut. (Don Udina-Algarotti, gest. 1838, war in Salzburg Professor des Italienischen am K. K. Lyzeum [philosophische Lehranstalt], später in Wien. Nach seinem Tod kam seine Sammlung an seine Vaterstadt Krk [Veglia, Insel in der Adria], deren Domkirche ihre Eigentümerin ist. Vermutlich hat er diese und die folgende Abschrift durch Marianne erhalten.) Datierung des Kopisten: »10. Jan. 1777.« Aufschrift Mozart's: »Aria di Amadeo Wolfgango Mozart.« — Ebenda: Aria 21. Partitur. Die ursprüngliche Jahreszahl in der Ueberschrift Mozart's »Aria del Opera Lucio Silla Milano il . . .« ist unleserlich gemacht und ersetzt durch: »Carnevale 1786 del Sgr. Cavaliere Amadeo Wolfgango Mozart.« Autograph ist auch der Name »Cecilio« zu Beginn der Gesangsstimme, die Tempobezeichnung »Tempo di Menuetto«, sowie am Schluss der Partitur die Worte: »Cantata dal Sgr. Rauzzini« (Freundl. Mitteilung von Dr. Dragan Plamenac).

S. 205. 135. Z. 4. Nach » . . . hat« füge ein: Dass sie keinen wirklichen Erfolg hatte, scheint auch aus der Tatssache hervorzugehen, dass De Gamerra den Text 1779 für Michele Mortellari (Torino, Teatro Regio) umarbeitete und dabei vor allem den II. Akt wesentlich kürzte. Die De Amicis singt wieder die Giunia. Ein »Lucio Silla« Pasquale Anfossi's, Venezia, S. Samuele, Ascensione 1774, hat anscheinend nur eine Arie (22, »Fra i pensier«) mit De Gamerra's Libretto gemein.

S. 207. 135 (Anh. 109). **Anmerkung:** Z. 6. Francesco Clerico war selber Ballett-Komponist. In der Bibliothek des Ist. mus. zu Florenz finden sich die Partituren eines »Brittanico, Ballo eroico« und »L'Amleto.« Von einem Gaetano Clerico ebenda »Il ritorno d'Oreste« und »Ballo di Mori e Spagnoli.«

S. 210. 157. **Ausgaben:** Z. 4. Nach (1792) füge hinzu: Artaria hat in dieser Ausgabe Sätze aus andern Quartetten Mozart's willkürlich zusammengestellt. So folgt auf Satz 1 von 157 als zweiter Satz das Andante (1. Satz) aus 170 und als dritter das Finale aus 170. Der gleichen Willkür schuldig macht sich die Stimmen-Ausgabe in den Oeuvres bei Breitkopf & Härtel (1806). — Der Liste der Ausgaben füge am Schluss bei: Braunschweig, Litolff, Nr. 8531.

S. 211. 158. **Ausgabe:** Füge bei: Braunschweig, Litolff, Nr. 8526.

S. 213. 159. **Ausgaben:** Füge bei: Braunschweig, Litolff, Nr. 8527.

S. 214. 159^a (180). **Ausgaben:** Füge bei: Braunschweig, Litolff, Nr. 8528. **Anmerkung:** Z. 7. Lies . . . Themas aus dem Adagio von Jos. Haydn's erstem Streichquartett . . .

S. 215. Zu 159^c (187). Die Bezeichnung des Werkes als Divertimento ist fraglich. »Tafelmusik« oder »Festmusik« erscheint mehr zutreffend.

S. 218. 159^d (168). **Anmerkung:** Füge hinzu: Es ist möglich, dass zu diesem Werk der auf S. 489 bei 384^b erwähnte Menuett-Beginn bei Frau Marg. Hummel-Florenz gehört.

S. 219. 162. **Anmerkung:** drittletzte Zeile. Lies: . . . Teilung der Violen, die doch, mit Ausnahme von 166^c (182), wo die Viola nur gelegentlich geteilt ist, allen. . .

S. 228. 166^h (Anh. 23). **Autograph:** Seit 1938 bei Herbert Reichner, New York. Füge ein, nach . . . Seiten: Querformat, achtzeilig.

S. 233. 168. **Ausgaben:** Füge bei: Braunschweig, Litolff, Nr. 8529.

S. 234. 169. **Ausgaben:** Füge bei: Braunschweig, Litolff. Nr. 8530.

S. 235. 170. **Ausgaben:** Z. 3. Vor: Offenbach, . . . füge ein: Erstausgabe: Wien, Artaria. V.-Nr. 387 (1792); jedoch nur Satz 1 und 4, die dem ersten Satz aus 157 (s.d.) folgen.

S. 236. 171. **Ausgaben:** Füge bei: Braunschweig, Litolff. Nr. 8532.

S. 237. 172. **Ausgaben:** Füge bei: Braunschweig, Litolff. Nr. 8533.

S. 238. 173. **Ausgaben:** Z. 7. Füge bei: Wie bei Artaria, mit dem Finale aus 134^a (155) an Stelle des 3. und 4. Satzes. — Braunschweig, Litolff. Nr. 8534.

S. 243. 174. Nach der Rubrik **Autograph**, füge ein: **Facsimile:** der 1. Seite bei Schünemann, Tafel 39. **Ausgaben:** Z. 5. Der Ungenannte — Dr. med. Anton Schmidt?

S. 244. 175. **Facsimile:** Lies: Ausgabe (durch Eus. Mandyczewski) der . . . **Anmerkung:** Z. 7. Statt 23. Januar lies: 3. März.

S. 246. 176. **Ausgaben:** Nach: Keine. füge hinzu: Nur Nr. 1 im Klavier-Arrangement in den Losen Blättern der Musikantengilde Nr. 73, 1 (ed. Fritz Reusch), Wolfenbüttel, Gg. Kallmeyer. Nach Anmerkung setze hierher die ersten 2 1/2 Zeilen der **Literatur** auf S. 247.

S. 247. 176. **Literatur:** Z. 2/3 lies: Anfänge Statt Anhänge.

S. 251. 186^c (358). **Ausgaben:** Z. 3 nach (1790). füge ein: London, Broderip & Wilkinson. Vgl. 123^a (381).

S. 254. 186^e (191). **Ausgaben:** Z. 2. Vor: Stimmen füge ein: Leipzig, Eulenburg. Kleine Partitur-Ausgabe 784 (ed. V. Junk). **Anmerkung:** Letzte Zeile. Statt 294^e lies: Anh. 294^c.

S. 256. 186^f (192). **Ausgaben:** Z. 3. Lies: . . . V.-Nr. 87 (1802).

Z. 5. Nach: Paris, P. Porro. ergänze: Musique Sacré (!) No. 1. Platten-Nr. M.M. 180. Gravé par Van-ixem. Korrekte Ausgabe. — **Anmerkung:** Letzte Zeile lies: . . . bereits in den Sinfonien 16 sowie. . .

S. 258. 186^h (194). **Abschrift:** Lies: Florenz, Ist. mus. (Partitur und Stimmen). **Ausgaben:** Z. 3 am Ende füge hinzu: Firenze, Lorenzi.

S. 262. 189^b (203). **Autograph:** Z. 1. Lies: 1860.

S. 263. 189^c (237). **Anmerkung:** Füge bei: Die Frage, weshalb Mozart seiner Tanz-Musik und einem Teil seiner Kirchen-Musik (z.B. den Missæ Breves 220 und 259) die Viola nicht beigelegt hat, bedürfte einer genaueren Untersuchung. In der Kirchenmusik handelt es sich vielleicht, worauf Dr. Bernhard Paumgartner mich aufmerksam gemacht hat, um eine lokale Salzburger Besonderheit. In der Tat führen die Salzburger »Kirchen-und Hofkalender« (vgl. DTB. IX, 2, ed. Seiffert, p. XXIIIff.) die Violisten nicht besonders auf; aber »es ist anzunehmen, dass sie bei den Violinisten mit aufgezählt sind. Wenigstens führt (L.) Mozart fürs Jahr 1757 die Violinisten J. Seb. Vogt und J. C. Thumann als Bratschisten an.« Aber obwohl diese Tatsache zu denken gibt, versteht sich meiner Meinung nach überall die Viola von selbst und geht meist eine Oktav höher als der Bass. Die Viola war ein wesentlicher Bestandteil des Streicher-Corpus, und es ist nicht einzusehen, weshalb sie in einem sonst so voll besetzten Orchester wie in dem vorliegenden Marsch schweigen sollte. In der Tat haben einige der Florentiner Stimmen-Abschriften derartiger Werke eine Violenstimme — andre allerdings nicht, dafür aber, wie in der Partitur von 259, die Bemerkung: *Viola sempre col Basso.* Trifft unsre Annahme zu, so wäre die scheinbare Abwesenheit der Viola lediglich eine Vereinfachung der Partitur-Aufzeichnung, oder die stillschweigende Erlaubnis: »*V ad libitum.*«

S. 265. 189^e (280). Zur **Anmerkung:** Die Sonate 280 ist für ein Instrument ganz andern Umfangs geschrieben als 279. Der Abstand der Entstehungszeit beider Sonaten ist vielleicht grösser als ein Vierteljahr, ohne dass die Entscheidung getroffen werden möchte, ob das Allegro aus 279 nicht erheblich früher entstanden ist als Sommer 1774.

S. 268. 189^f (312). **Ausgaben:** Z. 1. Lies: Wien, Magasin. . . **Anmerkung:** Lies: vielleicht, statt: durchaus. Am Schluss der Anmerkung füge hinzu: Doch ist zu bedenken, dass die sechs Sonaten in einer zusammenhängenden Folge geschrieben sind. Nur eine nähere Prüfung des Manuscripts könnte eine Entscheidung ermöglichen.

S. 269. 196. **Ueberschrift:** Lies: Text vermutlich von Ranieri Calzabigi.

S. 275. 196. **Ausgaben:** Z. 9. Lies: . . . nennt nach Gerber, Neues Lexikon S. 484 . . . Am Schluss füge an: Ein »II^{tes} Heft« gleichen Titels, mit der gleichen Verlags-Nummer 19 erschien »Leipzig in Commission bey Breitkopf & Härtel« und enthält die Nummern 13, 6, 4 (!); die Nummer 13 mit abweichendem deutschen Text. Vermutlich ist das Heft von André über Kühnel an Breitkopf & Härtel gelangt. Exemplar u.a. in London, R. Coll. of Music.

S. 276. 196. **Anmerkung:** Am Schluss des ersten Abschnitts füge hinzu: Gerber im Alten Lexikon schreibt »Die verstellte Gärtnerin« Leopold Mozart zu! Z. 19. Lies: . . . Aufführung der Oper *Anfossis* (13. Juni 1775, Kärntnertortheater) besitzen. . .

S. 279. 196^b (220). Z. 2. Lies: 196^b (220).

S. 280. 196^d (Anh. 230). Am Schluss der **Anmerkung** lies statt **Anh. 294^b**: **Anh. 230^a**.

S. 281. 196^e (Anh. 226). **Ausgaben**: Z. 5. Lies: das vorliegende Divertimento.

S. 284. 205^a (222). **Anmerkung**: Vorletzte Zeile lies: Benedictisti.

S. 285. 205^b (284). **Ausgaben**: Z. 1, nach Ser. 20, 6 füge hinzu: Mit den Varianten der Ausgabe Torricella in Var. XI des Schluss-Satzes. Z. 3. Lies: Comtesse, statt Comtessa.

S. 286. 206^a. **Anmerkung**: Z. 2-3. Lies: Dürnitz, statt: Dürmitz.

S. 290. 208. **Ausgaben**: Z. 10. Füge nach . . . 5473 hinzu: Mit den im Konzertsaal üblichen Kadzenzen von J. Chr. Lauterbach. Ebenda. Lies: . . . teilt nach Gerber's Neuem Lexikon mit. . . .

S. 296. 213^a (204). **Autograph**: Lies (1860 Hamburg, K.1). . . .

S. 296f. 213^a (204). Letzte Zeile. Tilge: sicherlich mit Recht.

S. 297. 213^b (215). Im **Incipit** setze, auch im oberen System ♫ statt C.

S. 297. 213^c (102). Im Titel tilge: oder eines Divertimentos.

S. 298. 213^c (102). **Anmerkung**: Im Incipit setze 6/8 statt 3/4. Nach dem Incipit Z.5 lies: eine Serenade, statt: ein Divertimento; Z. 7 lies: dieser Serenade, statt: diesem Divertimento.

S. 300. 217. **Anmerkung**: Z. 4. Nach . . . einem. füge ein: Auch Galuppi's Aria steht in G dur. **Literatur**: Nach: Abert I, 480, 517 f. — füge ein: A. Einstein, Mozart et l'opéra bouffe à Salzburg. Revue de Musicologie, Februar 1937.

S. 300. 218. **Autograph**: Z. 5/6 tilge: und die Konzerte 207, 211, 216. Vor **Ausgaben** füge ein: **Facsimile**: Beginn des Andante und Einsatz des Solo bei Schünemann, Tafel 37 und 38.

S. 301. 219. **Anmerkung**: Tilge: und 216.

S. 303. 238. **Ausgaben**: Z. 4. Wenn die Verlagsnummer der Ausgabe Hummel 815 stimmt, so wäre das Jahr des Erscheinens 1792, und diese Ausgabe die erste.

S. 306. 240^b (188). **Ueberschrift**. Lies: Divertimento (Serenade ?).

S. 307. 240^b (188). **Autograph**: Z. 2. Lies: Randegger's.

S. 307. 241. Füge dem **Incipit** hinzu: 81 Takte. Autogr.

S. 308. 241. **Autograph**: Lies: Leningrad, Oeffentliche Bibliothek. Ehemals . . . Mozart mp . . . klein-Querformat, zehnzeilig. Zusammen mit . . . **Ausgaben**: Neudruck durch A. Einstein, Music & Letters XXI, No. 1 (1940). **Anmerkung**: Deleatur. **Literatur**: Füge bei: A. Einstein. Two Missing Sonatas by Mozart. Music & Letters, XXI, 1 (1940).

S. 309. 242. **Facsimile**: Füge hinzu: Eine Seite bei Schünemann, Tafel 40.

S. 316. 246^b. **Anmerkung**: Z. 2. Lies: eines ersten Allegro-Teiles. . . .

S. 318. 247. **Abschrift**: Füge hinzu: Florenz, Ist. musicale (Stimmen). **Ausgaben**: Z. 7. Lies V.-Nr. 252 (1799). — **Anmerkung**: Z. 7. Lies: 4. Juli 1781. . . .

S. 319. 248^a (280). **Autograph**: Z. 4. Lies: Die »Violini . . . statt: »Die Violini. . . .«

S. 321. 248^b (350). **Abschriften**: Z. 2. Füge vor: Breitkopf . . . ein: Florenz, Ist. mus. (Stimmen). Satzzahl wie in Wien, Nationalbibliothek. **Anmerkung**: Z. 5. Lies: Dieses Werk . . . ist es wohl, das. . . .

Literatur: Z. 3 schalte ein: O. E. Deutsch, Basler National Zeitung, (?) Mai 1931, Sonntagsbeilage; Die Bühne, Wien, 15. August 1937.

S. 322. 250^a (101). Lies: statt: [Serenade] als Ueberschrift: Kontre-tänze. Komp. in Carneval 1776. . . . Beim **Incipit** von 2 lies: 32 Takte, statt 23 Takte.

S. 324. 253. **Incipit** des Menuetto lies im unteren System: 3/4 statt 2/4.

S. 326. 254. **Ausgaben:** Z. 3 v.u. Artaria's Ausgabe auch Wien, G.d.Mfr.

S. 326. 255. **Ausgaben:** Tilge den ganzen Abschnitt von: »Die Arie . . .« bis » . . . Adagio.«

S. 328. 256. **Literatur:** Vor: Revisions-Bericht füge ein: A. Einstein, Mozart et l'opéra bouffe à Salzbourg (Revue de Musicologie, Februar 1937).

S. 329. 257. **Abschriften:** Lies: Florenz, Istituto musicale, Partitur und Stimmen. Die Stimmen enthalten Oboen und Posaunen, die sich in der Partitur nicht finden.

S. 330. 258. **Ueberschrift:** Lies: Missa brevis (Spaur-Messe). **Incipit** des Gloria füge hinzu: 64 Takte. Autogr.

S. 331. 258. **Abschriften:** Lies: Florenz, Istituto musicale, Partitur und Stimmen. Mit Hinzufügung von 2 Oboen. **Anmerkung:** Füge hinzu: Diese Messe ist die von Leopold Mozart am 28. Mai 1778 erwähnte Spaur-Messe. Vgl. **Anmerkung** zu 272^b (275). Die Spaur-Messe kann nur eine C dur-Messe gewesen sein, da Leopold das Kyrie der Orgelsolo-Messe (259), die ebenfalls in C dur steht, durch das der Spaur-Messe ersetzt. Dazu stimmt vollständig die Besetzung. Friedrich Franz Joseph Graf von Spaur war Canonicus in Salzburg, Domherr und später Domdechant, geb. im gleichen Jahr wie Mozart, 1756. Die Annahme liegt nahe, dass Mozart die Messe für seine Consecration geschrieben hat.

S. 331. 258^a (Anh. 13). **Incipit** Takt 3 lies:



S. 333. 259. **Abschriften:** Z. 1. Nach . . . Stimmen, füge hinzu: Mit der Bemerkung in der Partitur: Viola sempre col Basso. Doch enthalten die Stimmen die Viola nicht! Z. 2. Lies: Gesellschaft, statt: Gesellschaft. **Anmerkung:** Z. 3. Lies: . . . ein Orgelsolo, das (auf Kirchenchören) häufig. . . .

S. 335. 263. Vor dem **Incipit** lies: komp. im December 1763. . . . Zum **Incipit** füge hinzu: 81 Takte. Autogr.

S. 336. 263. **Autograph:** Leningrad, Oeffentliche Bibliothek . . . 5½ beschriebene Seiten. Klein-Querformat, zehnzeilig. Zusammen mit . . . **Ausgaben:** Neudruck durch A. Einstein, Music & Letters XXI, 1 (1940). **Anmerkung:** An Stelle der 3 letzten Zeilen lies: Geschrieben als »Sonata all' epistola« für Mozart's eigene »Orgelsolo-Messe« (259). **Literatur:** Füge bei: A. Einstein, Two Missing Sonatas by Mozart, Music & Letters, XXI, 1 (1940).

S. 338. 270. **Ausgaben:** Letzte Zeile. Lies: Um 1801. **Anmerkung:**

Z. 3. Lies: . . . dessen Autograph verloren ist, das aber in alten Abschriften. . . .

S. 339. 271. **Anmerkung:** Z. 5. Nach dem Zitat, füge ein: (Eins dieser drei Konzerte muss es auch gewesen sein, das er, am 3. April 1781, bei seinem ersten öffentlichen Aufreten in der Academie der Wiener Tonkünstler-Societät gespielt hat.) Z. 8. » . . eine berühmte französische Klavierspielerin.« Die Berühmtheit ist doch sehr fraglich. Es muss auffallen, dass über Mademoiselle Jeunehomme keinerlei biographische Nachrichten zu erreichen sind.

S. 341. 271^b (287). **Anmerkung:** Z. 4 v.u. lies: . . . vom Vater vermutlich neben. . . .

S. 341. 271^c (287). **Autograph:** Seit 1936, Cambridge, Fitzwilliam Museum. Vorher. . . .

S. 342. 271^e (278). **Anmerkung:** Z. 8. Lies: . . . Hofkalender für 1757 das »Festum Pallii.« . . .

S. 347. 271^k. **Literatur:** Füge hinzu:—Geoffrey Cuming, Mozart's Oboe Concerto for Ferlendis, Music & Letters, XXI, 1 (1940).

S. 349. 272^b (275). **Sanctus. Incipit:** Lies: 39 Takte.

S. 350. 272^b (275). **Abschriften.** Füge hinzu: Florenz, Istituto musicale, Partitur und Stimmen. Wiener Herkunft. Mit später hinzugefügter Viola-Stimme! **Anmerkung:** Z. 7/8. Ueber die Spaur-Messe vgl. dieses Supplement zu 258.

S. 351. 273. **Ausgaben:** Z. 3. Lies: um 1825.

S. 352. 284^b (309). **Ausgaben:** Z. 6. 1778 dürfte ein zu frühes Datum sein. Es ist doch wohl nicht anzunehmen, dass Heina op. IV vor op. III (254) ausgegeben hat. 1782 dürfte richtig sein. Auch Cramer's Magazin 1783, p. 126, kündigt op. IV nach op. III an.—Z. 8. Die Ausgabe Mannheim, Götz, op. V: Um 1783. Z. 14. Lies: Um 1812.

S. 354. 284^d (307). **Zum Incipit.** Text von Antoine Ferrand. **Anmerkung:** Z. 8. Lies: . . . Text der gleichen Anthologie entnommen, die Houdart de la Motte's Gedicht enthält [vgl. 295^b (308)]. Es ist eine Chanson-Anthologie, von der sich ein Exemplar im Istituto musicale zu Florenz befindet (B. 2949/I). Antoine Ferrand (1678–1719) hat nie eine separate Sammlung seiner Gedichte veranstaltet. Auch P. Couperin hatte Chansons von ihm in Musik gesetzt.

S. 354. 284^e (311). **Literatur:** Ergänze: G. de Saint-Foix, W.A.M. III (1936), 18.—Auch zu den folgenden Nummern wäre dieser Band des Werkes, der K.Nr. 311 — 428 umfasst, überall zu zitieren — worauf aus Raumgründen verzichtet werden musste.

S. 356. 285. **Ausgaben:** Z. 6. Zu Artaria's Ausgabe: sie enthält nur den 1. Satz, und als Satz 2 und 3 die beiden Sätze von 285^a (!). Das Gleiche gilt für Mollo's op. 35, wie für Peters' Coll. compl. des Quatuors 25 (V.-Nr. 3524; 1853) und Ed. Litoff (Nr. 8548, Stich-Nr. 173). Erst die G.-A. bringt das Werk in der Originalgestalt. **Literatur:** Füge hinzu: G. Göhler, Mozart's Flöten-Quartette. Allg. Musik Zeitung 1937, Nr. 42 (15. October).

S. 356. 285^a. Vgl. Köchel³ Berichtigungen und Zusätze. Das Werk ist 1938 in Partitur und Stimmen erschienen: London, Hinrichsen-Ed., No. 140 (ed. Einstein). Die Einführung zur Partitur gibt alle notwendigen Daten.

S. 357. 285^b (Anh. 171). **Autograph:** Lies: C. B. Oldman. **Ausgaben:** Füge hinzu:—Braunschweig, Litoff, No. 8547. **Anmerkung:** Z. 5. Statt: Vor lies: Von.

S. 357. 285^c (313). **Ausgaben:** Z. 2. Füge ein: Leipzig, Eulenburg. Kleine Partitur-Ausgabe 779 (ed. Gerber).

S. 358. 285^d (314). **Ausgaben:** Z. 2. Füge ein: Leipzig, Eulenburg. Kleine Partitur-Ausgabe 771 (ed. Gerber). Z. 3. Lies: München, Falter. op. 99. Um 1800?

S. 359. 285^d (314). Z. 3. Nach » . . . macht.« Füge ein: Dass Mozart die Partitur auf der Reise mitführte, geht hervor aus Leopold's Brief vom 15. Oct. 1777. Und Mozart's Brief an den Vater vom 15. Februar 1783 liefert schliesslich den letzten Beweis, dass das Oboen-Konzert für Ramm mit dem für Ferlendis identisch ist: »Ich bitte schicken sie mir doch gleich das Büchel worin dem Ramm sein Oboe Concert oder vielmehr des ferlendi sein Concert ist. . . .« Mozart hat es aus Zeitbedrängnis für die Jean einfach umgeschrieben, wobei er es von C dur nach D dur transponierte. Auch die Führung der Flötenstimme beweist die Priorität des Oboen-Konzerts. Die eigentliche Höhe der Flöte ist kaum benutzt. Z. 7. Statt: einer lies: eine. **Literatur:** Füge hinzu: Geoffrey Cuming, Mozart's Oboe Concerto for Ferlendis. Music and Letters, XXI, 1 (1940).

S. 360. 293^a (301). **Incipit:** Im 1. Satz sind die vier letzten Bogen der Achtel-Figuration in [] zu setzen. Im 2. Satz lies: [p] statt: p. **Autograph:** Z. 5, lies: 305 statt: 306, und füge hinzu: 300¹ (306). Nach . . . zusammengebunden, füge hinzu: Vor der Solostimme in 1. Satz ist »Violino« unterstrichen und »(O) Flauto« ausgestrichen. Im Notentext sind mehrmals Takte ausgestrichen, die in die Octav transponiert waren. Entweder hat Mozart die Sonate noch für Herrn de Jean begonnen, was nicht unwahrscheinlich ist, oder Sieber wünschte die Serie der 6 Sonaten für Violine oder Flöte ad libitum. Schon im zweiten Satz finden sich jedoch solche Octavierungen nicht mehr, und auch Sieber's Druck enthält keinen Hinweis auf die Flöte.

S. 360. 293^a (301). **Anmerkung:** Z. 5. Lies: . . . zu finden, da die von Abert I, 624 f. erwähnten Duetti, die sich in Dresden und München befinden, von Mozart schwerlich gemeint sein können. Z. 6. Lies: . . . über das ihn minder ansprechende Komponieren. . . .

S. 361. 293^b (302). **Incipit** des 1. Satzes. Lies: [f] statt f. In T. 4 füge dem angebundenen Viertel im Bass hinzu: p. Streiche: Part. **Incipit** des 2. Satzes: T. 3 streiche den Bogen im oberen System. T. 4 muss lauten:



Autograph: Z. 1. Lies: »Sonata II.«

S. 362. 293^c (303). **Incipit** des Adagio T. 2. Der Bogen muss auch das doppeltpunctierte Viertel beginnend umfassen.—**Incipit** des Allegro molto. Lies: Molto allegro. Part. ist zu streichen. **Incipit** des Tempo di Menuetto. T. 2 und 3 im untern System streiche die Bögen.

S. 362. 293^d (305). Lies: Komp. 1778 in Mannheim, statt: in Paris. **Incipit:** Lies: [f] statt: f. T. 2 streiche die kleinen Bogen vom Vorhalt zur Hauptnote. Streiche: Part.

S. 363. 293^d (305). **Incipit:** Lies: Thema [con Variazioni]. Auftakt: der Vorhalt muss *cis* (♩) lauten, nicht *d* (♪). Im 1. Takt oberes System Bogen über den beiden ersten Achteln.

S. 365. 294. **Autograph:** Letzte Zeile lies: Anm. 3, statt: Anm. 2. **Anmerkung:** Z. 2. Lies: 1778, statt: 1788. Viertletzte Z. füge ein: . . . dieser Arie (s.o.), die vermutlich ebenfalls in Paris entstanden ist, und. . .

S. 368. 296. **Incipit:** Setze f und p in []. Nur das 1. Staccato ist im Autograph vorhanden.

S. 369. 296. **Incipit** des letzten Satzes. Setze »Rondo« in []. **Autograph:** Früherer Besitzer: Frederick Locker. Z. 8. Lies: zwölfeilig.

S. 375. 298. **Ausgaben:** Z. 4 v.u. Artaria's Ausgabe: V.-Nr. 2544 (1818).

S. 375. 299^a (354). **Ueberschrift:** Statt: Komponist nicht bekannt, lies: Komponist wohl Beaumarchais selber. M. de Saint-Foix nennt (III, 72) irrtümlich Dezéde.

S. 381. 300. **Incipit:** Die beiden letzten Takte müssen lauten:



Autograph: Lies: Salzburg, Mozarteum (seit 1938). 1 Blatt mit 2 beschriebenen Seiten, Hochformat, sechzehnzeilig. Ehemals bei A. André in Offenbach; dann bei C. A. André in Frankfurt, der es laut Aufschrift am 24. Dez. 1855 dem Minister v. Eisendecker schenkte.

S. 382. 300^a (297). Z. 4. Lies: . . . Kanzellierungen. K^{1,2} hat hier die Bemerkung: »Das letzte Allegro ist bei C. A. André's Autograph 121 von fremder Hand, vermutlich der des Wiener Kopisten Mozart's, geschrieben beigelegt.« Jahn (II¹, 287) schreibt dagegen: »Der dritte Satz ist in der Sammlung von André (Verz. 120) nur in einer alten Abschrift vorhanden.« Das Autograph ist jedoch vollständig. **Anmerkung:** Z. 1. Lies: Das Andantino ist der Mittelsatz der ursprünglichen Fassung; den Mittelsatz, der in Paris nachträglich. . . . Z. 3. Lies: . . . Ersatzung des Andantino durch das Andante. Letzte Z. vor dem Incipit lies: Das Thema des ersten, in neuerer Partitur noch ungedruckten. . . .

S. 383. 300^a (297). **Literatur:** Lies: Jahn II¹, 283, statt: 287.

S. 384. 300^c (304). **Incipit** des Allegro. Taktvorzeichnung setze ♩, statt C. Unter Takt 4 ergänze: W. & St.-F. 310. **Incipit** des Tempo di Menetto. T. 1 und 3 sind die kleinen Bögen vom Vorhalt zur Hauptnote zu streichen. T. 2/3 setze Bogen vom Viertel zur halben Note in der unteren Stimme des oberen Systems.

S. 385. 300^d (310). **Ausgaben:** Z. 2. Streiche: Nachdruck Goetz: s. 284^b (309).

S. 386. 300^e (285). **Ausgaben:** Z. 6. Lies: (um 1786); statt: (um 1788). Z. 6. Füge ein: Speyer, Bossler. Im »Archiv der auserlesenen Musikalien« I, 12 (1788), zusammen mit 494.

S. 387. 300^f (353). **Anmerkung:** An Stelle von: Ueber das Thema ist nichts bekannt, setze: Das Thema findet sich in den »Chansons choisies, Avec les Airs Notés,« Londres, 1783–85 (4 vols. in 12°, dazu 2 vols. supplement und 1 vol. »Airs notés des Quatre volumes des Chansons choisies«; Londres, 1784, Edition de Cazin). Die Melodie lautet:



Der Text:

Adieu donc, dame Françoise,
Pour qui j'ai tant soupiré.
Je m'en vais désespéré:
Le poulailler de Pontoise,
Me doit emmener demain,
Si ton cœur, dame Françoise,
Si ton cœur n'est plus humain.

(folgen zwei Strophen. Freundliche
Mitteilung von M. A. Michaelis,
Amsterdam.)

Wie schon aus der Jahreszahl und aus den Veränderungen des Mittelteils der Melodie hervorgeht, kann Mozart diese Fassung nicht benutzt haben. Vgl. St.-Fox, III, 96; u. die Berichtigungen und Zusätze zu K³.

S. 387. 300^g (395). **Abschriften:** Z. 2. Lies: anbietet, statt: abschickt.

S. 388. 300^h (330). **Autograph:** Z. 3. Ergänze: Das Autograph enthält im Andante cantabile die 4 Schlusstakte nicht, die alle Ausgaben seit der Erstausgabe enthalten.

S. 389. 300^h (330). **Anmerkung:** Z. 16. Ergänze: In einem Brief an seine Schwester vom 31. Juli 1778 (nicht bei Schiedermaier; Facsimile in der Jahrestage für den Verein der Freunde der Preuss. Staatsbibliothek 1918–19) meldet Mozart, er schreibe ihr »einige andere Sonaten von seiner eigenen Composition.« Das deutet darauf hin, dass mindestens zwei, vermutlich aber alle drei Sonaten schon im Juli 1778 vorlagen.

S. 390. 300ⁱ (331). **Ausgaben:** Vorletzte Zeile. Nach: London, Birchall, op. 19. — schiebe ein: London, Printed for the Regent's Harmonic Institution. V.-Nr. 13. »A Favorite Sonata for the Piano Forte with an Accompaniment for Violin and Violoncello, ad libitum . . . Opera 19.«

S. 390. 300^k (332). **Autograph:** Z. 5. Ergänze: Die Erstausgabe weist im ersten Satz (T. 21–35) und im Adagio Varianten auf, die im Autograph fehlen. Sie können nur auf Mozart selbst zurückgehen.

S. 391. 300^l (308). **Incipit:** Im Allegro con spirto lies: [f]. Im Andante cantabile T. 1 streiche die drei Bogen im unteren System. T. 2. Das Sechzehntel muss ein Zweiunddreißigstel sein, die vorangehende Pause entsprechend punctiert. Im Allegretto T. 1 streiche alle 4 Bogen; im T. 3 alle Staccati.

S. 392. 311^a (Anh. 8). **Ausgaben:** Füge hinzu: Part. und Stimmen: Braunschweig, Litoff Nr. 2843 (1937, ed. Ad. Sandberger).

S. 393. 311^a (Anh. 8). Z. 6. Nach . . . Ouvertüre. Füge ein: Das Exemplar jetzt in der Bibliothèque du Conservatoire, Res. F. 1004, a-q. Z. 18–19. Lies: . . . nicht vor 1802, statt: nicht vor Nov. 1803. Z. 25. Vor dem Gedankenstrich schalte ein: Nach den gedruckten Stimmen wurde die Ouvertüre durch die Schüler des Conservatoire wieder aufgeführt am 16 fructidor, an X (3. Sept. 1803). **Literatur:** Füge hinzu: M. L. P(ereyra), A propos de l'Ouverture en Si bémol de Mozart, in: Revue de Musicologie, Nouv. série Nos. 62–63, XXI^e année, Mai-Août 1937.

S. 395. 315^d (284). **Anmerkung:** Z. 1. Lies: Das auch sonst vielfach, z. B. von Sterkel (1788), . . .

S. 396. 315^e (Anh. 11). Z. 12. Füge hinzu: Gerber im Alten Lexikon schreibt die »Semiramis« Leopold Mozart zu! (. . . »eine Menge von theatralischen Werken, worunter die Semiramis und die verstellte Gärtnerin bekannt sind« . . .).

S. 397. 315^f (Anh. 56). **Anmerkung:** Z. 4. Füge hinzu: Vgl. 316^a (365).

S. 398. 315^g (315^a). Vgl. Berichtigungen und Zusätze zu K³! Es ist vielleicht am Platze, das Stück hier ganz zu zitieren:

S. 398. 315^g (315^a). **Ausgaben:** Statt: Keine. lies: Wien, Universal Edition No. 11117 (ed. Paumgartner, 1939).

S. 398. 316. Lies: Popoli, statt: Popolo.

S. 399. 316^a (365). **Ausgaben:** Z. 6. Lies: . . . Leipzig, V.-Nr. 292 (1803). **Anmerkung:** Z. 11. Lies: am 26. Mai 1782 im Augarten.

S. 402. 317^b (146). Nach: **Autograph:** Füge ein:?

S. 404. 317^d (378). **Anmerkung:** Nach Z. 5 schalte ein: (Vgl. jedoch S. 457 die 373^a (379) unter **Abschrift** gemachte Bemerkung).

S. 404. 318. **Autograph:** Z. 4. Das Datum mit anderer Tinte geschrieben, doch autograph. Die beiden »Clarini« auf zwei Blättern Querformat, zwölfzeilig, je eine beschriebene Seite. Dass es sich hier um eine Ouverture handelt, und nicht um eine Sinfonie, geht auch daraus hervor, dass das Andante unmittelbar auf das Allegro spiritoso folgt, ebenso wie »Primo tempo« aufs Andante. **Ausgaben:** Z. 6. Füge Kühnel's Ausgabe hinzu: V.-Nr. 1872. **Anmerkung:** Z. 3. Lies: 1783 (Wien 1785). Z. 3 v.u. Lies: . . . Imbault um 1790. . .

S. 405. 319. **Abschrift:** Füge hinzu: Florenz, Ist. musicale D 140; Stimmen. **Ausgaben:** Z. 6. Lies: 1806–7. statt: Ältere Ausgabe.

S. 406. 320. **Abschrift:** Füge hinzu: Florenz, Ist. musicale D 60. Stimmen, unvollständig, nur 3 Sätze.

S. 407. 320^a (335). **Ausgaben:** André's Stimmenausgaben tragen die Stich-Nummern 1511 (1801) und 1661 (1802–03).

S. 408. 320^b (334). **Abschrift:** Füge hinzu: Florenz, Ist. musicale D 145. Desgleichen, ausgezeichnete Wiener Abschrift. **Ausgaben:** Z. 4. Lies: Gombart & Co., V.-Nr. 217 (1799).

S. 409. 320^b (334). Z. 1. Lies: (Liv. I = 247) statt: (Liv. = 247). **Anmerkung:** Z. 2. Lies: 8. und 29. Mai 1782. . .

S. 413. 321. **Autograph:** Z. 4. Lies: das Werk, statt: der Psalm. **Ausgaben:** Z. 3. Füge am Zeilenende hinzu:—Das Magnificat allein: Firenze, F. Lorenzi. Z. 4. Nach: Stimmen, schalte ein: Wien, Matthias Artaria. V.-Nr. 916, 917, 918.

S. 413. 321^a. **Abschrift:** Füge hinzu: Auktion Nr. 21 Martin Breslauer-Berlin, 29./30. April 1912, Kat. No. 454.

S. 415. 323. **Ausgaben:** Z. 4. Statt: (um 1827?) lies: (um 1829 und 1830). **Anmerkung:** Z. 10. Nach der Klammer schalte ein: Seit 1937 ist es im Archiv des Salzburger Mozarteums (53 T.).

S. 418. 336^a (345). **Ausgaben:** Z. 6. Lies: Ein 4 h. Kl.-A. von Julius André.

S. 419. 336^a (345). **Anmerkung:** Z. 3 von unten muss Anh. 243 in Fettdruck erscheinen. Letzte Zeile füge hinzu:—Mit neuem verbindendem Text von Gisbert Vincke wurde die König Thamos-Musik am 5. Januar 1867 in Frankfurt am Main aufgeführt. **Literatur:** Nach Z. 3 schalte ein: W. & St.-F. II, 116 f.; III, 186.

S. 423. 336^b (344). **Anmerkung:** Letzte Zeile füge hinzu: Karlsruhe, 5. Mai 1917.

S. 423. 336^c (343). **Anmerkung:** Z. 2. Nach . . . könnten, schalte ein: Im Brief an G. v. Jacquin vom 29. Mai 1787 spricht Mozart in der Tat von einem Kirchenlied.

S. 427. 338. **Abschrift:** Füge hinzu:—Florenz, Ist. mus. B. 60. Stimmen. Mit Viola 2^{da}! **Anmerkung:** Z. 7, streiche: zweifellos.

S. 429. 339. **Ausgaben:** Z. 10. Lies: . . . 9019 (Um 1851). Z. 14. . . früher (Um 1826), Wien. . . Z. 15 . . . erschienen. (Stimmen, V.-Nr. 2244; Part V., Nr. 8004, um 1845.)

S. 430. 340^a (392). **Autograph:** Z. 1. Schalte nach der Klammer ein: 1 Blatt mit einer beschriebenen Seite. Querformat, zehnzeilig. Z. 5. Lies: Vorderseite, statt: Rückseite. **Anmerkung:** Z. 6. Die erste Auflage von »Sophiens Reise« erschien 1769–73. Eine dritte 1778 ff.; die Texte hier S. 393–396. Ob nicht Gebler (s. 336^a [345]) hinter dem Auftrag steht?

S. 431. 340^b (391). **Autograph:** Z. 2. Schalte nach dem Punkt ein: Vorderseite von 340^a (392).

S. 435. 365^b (268). **Anmerkung:** M. de Saint-Foix ist neuerdings (IV, 128) nochmals für die Authentizität des Konzerts eingetreten und verlegt die Zeit der Entstehung in den Winter 1785/86, also in die ohnedies reichlich ausgefüllte Zeit der Schöpfung des »Figaro«. Die Anwesenheit Eck's in Wien im Frühjahr 1786 lässt allerdings seine Erzählung, M. habe ihm das Werk vorgespielt, als möglich erscheinen, wenn man ihm die Verwechslung von Wien mit München zugestehen will. Aber das Rätsel des Werkes scheint mir damit immer noch nicht völlig gelöst. Meiner Meinung nach stammt von M. nur der hervorragende erste Satz, dessen Partitur-Entwurf mit dem ziemlich weit ausgeführten Solo von M. Eck vielleicht zum Geschenk gemacht worden ist. Vom Rondo kann nur der Entwurf des Beginnes vorhanden gewesen sein. Von dem flachen und zopfigen zweiten Satz aber gehört vermutlich keine Note Mozart an. Die Ausführung der Partitur ist mehr oder minder von fremder Hand (des älteren André?).

S. 441. 366. In der Ueberschrift zu 21. Lies: Quartetto. Ilia, Elettra, Idamante, Idomeneo.

S. 443. 366. Anh. II. Lies: Duetto I Ilia. Idamante.

S. 445. 366. **Ausgaben:** Z. 1. Lies: . . . V.-Nr. 51 (1798). Z. 4 v.u. schalte vor: Eine lithographische . . . ein: Die Marcia, No. 8: Offenbach, André. Recueil des Marches, op. 95, 2, No. 3. »Edition faite d'après le manuscrit original de l'auteur.« V.-Nr. 1661. **Anmerkung:** Z. 6 v.u. lies: In deutscher Uebersetzung von Apell (nicht: Treitschke) gelangte »Idomeneo« am 1. Januar 1802 in Cassel auf die Bühne; in Wien 13. Mai 1806, in Uebersetzung von Treitschke.

S. 447. 367^a (349). **Anmerkung:** Z. 4. Lies: . . . der 1785 mit seiner Gattin. . . .

S. 449. 368^a (341). **Ausgaben:** Z. 3. Lies: Um 1825. S. 450. Z. 3. Lies: (um 1825).

S. 450. 368^b (370). Nach **Facsimile** füge als neue Rubrik ein: **Ab-**
schrift: s. 285^b (Anh. 171) unter Abschriften. Vgl. auch 298.

S. 451. 369. **Autograph:** Z. 3. Nach »Scena 7, füge ein [?]

S. 453. 370^a (361). **Autograph:** Z. 12. Prof. O. E. Deutsch teilt mir neuerdings mit, dass der Käufer des Autographs Dr. Jerome Stonborough (gest.) in Wien-Paris gewesen sein dürfte, der Besitzer auch des Autographs 515. **Anmerkung:** Z. 6. Füge hinzu: Diese »grosse blasende Musik von ganz besonderer Art« war es vermutlich, die Anton Stadler in seiner Akademie vom 23. März 1784 aufführte, nicht 375 oder 388, wie Pohl (Haydn II, 142) meint.

S. 456. 372. **Anmerkung:** Letzte Z. lies: . . . worden, vielleicht für sein erstes Auftreten in der Akademie der Tonkünstler-Societät am 3. April 1781, aber. . . .

S. 456. 372^a (400). **Ausgaben:** Z. 3. Lies: (um 1838), statt: (1836).

S. 457. 373. **Ausgaben:** Z. 6. Lies: (1801), statt: (1800). Letzte Z. tilge den Punkt nach: auch.

S. 457. 373^a (379). **Abschrift:** Letzte Z. lies: Vgl. 372; auch 317^d (378). **Ausgaben:** Z. 7. Lies: . . . V.-Nr. 22 (1781), später Cappi.

S. 459. 374^a (359). **Ausgaben:** Z. 8. Nach: . . . zusammengeheftet). Füge ein: Aus einer Besprechung dieser Ausgabe in der Berliner »Mus. Monatsschrift« (Anf. 1792!), S. 149 geht hervor, dass das Heft auch noch die Variationen über »Unser dummer Pöbel meinte« (455) enthielt.— Letzte Z. Lies: (V.-Nr. 539, 1792–93), statt: (Ältere Ausgabe 539).

S. 461. 374^e (352). **Anmerkung:** Z. 7. Lies: . . . am 4. Juli 1781 an die Schwester. . . .

S. 462. 374^d (376). **Ausgaben:** Z. 5. Lies: 1794, statt: 1790. Z. 6. Lies: . . . die zweite (V.-Nr. 972, 969). . . . Z. 9. Lies: Mannheim, Götz, op. II, Lib. I (296, 377, 380), V.-Nr. 576 (um 1800); Lib. II (376, 379, 378) V.-Nr. 122 (um 1785).

S. 462. 374^e (377). In der Ueberschrift lies: . . . Komp. * im Sommer.

S. 463. 374^e (377). **Ausgaben:** Z. 7. Lies: . . . (1781); später Cappi.

S. 464. 374^f (380). **Autograph:** Lies: bis 1938, Florenz, vordem Frankfurt. . . .

S. 466. 375. **Autograph:** Letzte Z. Füge hinzu: 1937 bei H. Hinterberger, Wien, Kat. 20, Nr. 367^a. **Ausgaben:** Z. 9. Nach der Jahreszahl (1799) füge ein:—Desgleichen, nach D transponiert, ebenfalls No. 7, bei Mollo, Wien. V.-Nr. 1244.

S. 469. 375^e (401). **Autograph:** Füge hinzu: Auch Constanze (Brief an André vom 10. Sept. 1800) weist darauf hin, dass die letzten 8 Takte nicht von Mozart seien. **Anmerkung:** Z. 3. Lies: in einigen Neudrucken, z.B. bei Peters, statt: im Druck.

S. 469. 375^f (153). Lies: Beginn einer dreistimmigen Fuge. . . .

S. 469. 375^g (Anh. 41). Lies: Beginn einer dreistimmigen Fuge. . . .

S. 470. 375^g (Anh. 41). **Autograph:** Seit 1939, bei H. Reichner, New York.

S. 470. 382. **Ausgaben:** Z. 2. Nach: 463.—Füge hinzu: Leipzig, Eulenburg. Kleine Partitur-Ausgabe 783 (ed. V. Junk). Z. 5. Lies: . . . 112 (1787). **Anmerkung:** Z. 2. Streiche: 1786 oder . . . Letzte Z. Füge hinzu: desgleichen in seiner eigenen Akademie vom 23. März 1783 (Brief vom 29. März 1783) und in der Akademie der Melle Teiber am 30. März 1783 (Brief vom 12. April 1783).

S. 471. 382^a (229). **Ausgaben:** Z. 4. Lies: . . . 1475–76 (um 1810). Ebenso in den folgenden Nummern mit dieser Verlags-Nummer.

S. 472. 382^c (231). **Ueberschrift:** Z. 2. Lies: Härtel, statt: Breitkopf.

S. 472. 382^d (233). **Ausgaben:** Z. 4. Lies: . . . 400 (um 1804). Ebenso in den folgenden Nummern mit dieser Verlags-Nummer.

S. 474. 382^h (119). **Anmerkung:** Vorletzte Z. Lies: . . . Arie für Gretl Marohand. Letzte Zeile füge hinzu: Endlich besteht auch noch die Möglichkeit, dass die Arie für den »Schauspieldirektor« (Madame Herz) bestimmt war, und dann allerdings vier Jahre später entstanden wäre.

S. 475. 383^a (394). **Ausgaben:** Z. 2. Lies: Erstausgabe (?) Ebenda-selbst. . . .

S. 477. 383^c (**Anh. 39**). **Autograph:** Z. 2. Lies: auf der andern Seite das. . . statt: mit dem.

S. 477. 383^d (**Anh. 38**). **Autograph:** Z. 2. Füge hinzu: Vgl. 383^c (**Anh. 39**).

S. 477. 383^e (**408**). **Ueberschrift:** Lies: Viole, statt: Viola. **Incipit:** Lies als Taktvorzeichnung: ♦ statt C.

S. 478. 383^e (**408**). **Incipit:** Füge nach: 57 Takte hinzu: Ausgabe André. **Autograph:** Z. 1. Schalte vor: Ehemals . . . ein: Ueberschrift: »Marcia, di Wolfgang Amadeo Mozart mp.« Von anderer Hand: 1782. Z. 7. Lies: Nr. 2 [und wahrscheinlich 3] . . . **Ausgaben:** Z. 4. Lies: . . . 1511 (1801). **Anmerkung:** Z. 4. Lies: . . . Märsche (Klavierauszug) ist. . . Z. 7. Füge hinzu: André hat die drei Märsche willkürlich zu einer Nummer zusammengestellt und herausgegeben. Es wäre auch in K³ besser gewesen, jedem der Märsche eine eigene Nummer zu geben.

S. 479. 383^h (**440**). **Incipit:** Lies: 83 Takte. **Autogr.** — **Autograph:** jetzt (1940) bei Thomas F. Madigan, New York; vordem ebenda bei . . . **Abschriften:** Z. 1. Lies: . . . Partitur (?) in. . .

S. 480. 384. **Ueberschrift:** Lies: Komp. zwischen 30. Juli. . .

S. 485. 384. Zeile 5. Tilge: . . . daraus. . . **Facsimile:** Füge hinzu: —Eine Seite aus dem Vaudeville (»Erst geköpft«) bei Schünemann, Tafel 43. **Ausgaben:** Z. 3. Lies: Um 1813. Z. 8. Lies: des . . . ersten, von Mozart selbst bearbeiteten Aktes . . .

S. 486. 384. **Anmerkung:** Letzte Z. Füge hinzu: Erste Aufführung in russischer Sprache: Moskau 27. Januar (8. Febr.) 1810; in deutscher angeblich schon Frühjahr 1805 ebenda.

S. 488. 384^a (**388**). **Anmerkung:** Letzte Zeile. Lies: 562^c, statt: 562^b.

S. 489. 385. **Ueberschrift:** Lies: Sinfonie (Haffner-Sinfonie).

S. 490. 385. **Autograph:** Statt: ? Lies: New York, Charles Scribner's Sons (1937); seit 1940 New York, National Orchestral Association. Nach: . . . ehemals . . . füge ein: seit 1865, . . . Z. 2, nach der Klammer, füge ein: Der König erhielt das Autograph als Geschenk zum 25. August 1865, seinem 20. Geburtstag, von einem Frankfurter Verehrer, dem Generalkonsul Mayer Karl Rothschild. Vergl. Briefwechsel Richard Wagner-Ludwig II (Karlsruhe 1936, IV, 76). **Anmerkung:** Z. 2. Streiche: vermutlich.—Z. 11. Lies 23,—Z. 14. Lies 23.

S. 491. 385^a (**408**, Nr. 2). **Ausgaben:** Z. 4. Lies: (V.-Nr. 1661, 1802–03).

S. 492. 385^b (**393**). **Autograph:** Z. 3. Lies: . . . enthält 1, 2 und die Sopranstimme. . . Z. 4. Lies: . . . Bass ist hier vorhanden. . .

S. 493. 385^c (**403**). **Ausgaben:** Z. 4. André's Erstausgabe: um 1830.

S. 494. 385^d (**404**). **Autograph:** Statt: ? Lies: Dresden, Sächsische Landesbibliothek.

S. 495. 385^e (**402**). **Ausgaben:** Z. 7/8 streiche: Leipzig, Peters, 13.

S. 495. 385^f (**396**). **Ausgaben:** Z. 5. Lies: . . . 2826 (1809–10).

S. 498. 385^k (**154**). **Anmerkung:** Z. 5. Lies: Es steht mit seinem archaisierenden Thema am. . .

S. 499. 385^l (**443**). **Abschriften:** Z. 2. Lies: Anh. 109^{x1} (**291**), statt: K. 291.

S. 499. 385^m (**Anh. 77**). Unterstes Incipit. Das »sic« gehört unter die Vorzeichnung, nicht unter das Taktzeichen.

S. 501. 386^a (**414**). **Autograph:** Z. 8. Lies: . . . (**624**), ebenfalls in der Preuss. Staatsbibliothek. Dass. . . .

S. 502. 386^a (**414**). **Anmerkung:** Z. 2. Lies: . . . dass von den Nrn. 387^a (**413**), 386^a (**414**), 387^b (**415**) damals erst eine fertig vorlag. Dass dies A dur-Konzert das zuerststandene gewesen ist, ist deswegen wahrscheinlich, weil Artaria's Erstausgabe sie in der Reihenfolge 386^a (**414**), 387^a (**413**) und 387^b (**415**) bringt, und weil das zu 386^a (**414**) gehörige Rondo **386** das Datum 19. Oktober 1782 trägt.

S. 503. **Anh. 98^a**. Ich will hier mein nachträgliches Bedenken nicht verschweigen, ob das Fragment wirklich ein Andante-Satz und nicht ein erster Allegro-Satz ist, und besonders ob es wirklich zu 386^b (**412**) gehören könnte. In keinem andern Falle schreibt Mozart einen Satz in der Tonart der Wechseldominate. Es wäre besser gewesen, das Fragment nicht in Beziehung zu 386^b (**412**) zu bringen.

S. 504. 386^c (**407**). **Ausgaben:** Z. 5. Lies: . . . V.-Nr. 18 (um 1796).

S. 505. 386^d (**Anh. 25**). **Literatur:** Z. 3. Lies: Heroes.

S. 505. **387**. **Incipit** des Menuetto. In der hier massgebenden Erstausgabe lautet die Tempo-Vorschrift: Allegretto.

S. 506. **387**. **Autograph:** Z. 9. Lies: 1846. **Ausgaben:** Z. 4/5. Lies: (Erschien Oct. 1803. . . . Z. 4 v.u. Füge nach: (1801) — ein: Wien und Leipzig: Hoffmeister & Comp. 2 Hefte. »Trois Quatuors . . . par W. A. Mozart.« V.-Nrn. 60 und 85. Um 1800. Bereits eine inkorrekte Ausgabe. Z. 2 von unten, nach: (um 1798). Lies: Diese Ausgabe enthält die 6 Quartette in folgender Reihenfolge: 421^b (**428**)—**458**—417^b (**421**)—**465**—**387**—**464** (V.-Nrn. 354—355).

S. 508. 387^a (**413**). **Ausgaben:** Z. 8. Lies: 387^b (**415**). **Anmerkung:** Z. 14. Lies: Herbersteinschen. . . .

S. 508. 387^b (**415**). **Incipit:** Lies: Bl., statt Be.

S. 509. 387^b (**415**). **Incipit:** Lies: Bl., statt Be. **Ausgaben:** Z. 4. Lies: V.-Nr. 56 (1785). Mit den Fagotten. Zwei Auflagen (bei der zweiten einige Notenplatten neu gestochen z.B. Fagotti S. 2-3. Z. 5. Auch die Ausgabe Br. & H. in den Oeuvres hat die Fagotte. **Anmerkung:** Füge hinzu: Der kanzellierte Entwurf eines langsamen Satzes hat das Adagio im Schlussatz ($\frac{2}{4}$, C moll) beeinflusst. Zu dem Thema des endgültigen Andante vgl. das Larghetto von **595**. Z. 1-2. Lies: . . . 22. März 1783 dies eben handschriftlich herausgegebene . . . in C dur neben 387^a (**413**) oder 386^a (**414**). Vgl. den Bericht in Cramer's Magazin I, 578: »Wien, vom 22. März 1783. — Heute gab der berühmte Herr Chevalier Mozart eine musicalische Academie zu seinem Antheil im National-Theater, in welcher Stücke von seiner ohnehin sehr beliebten Composition aufgeführt wurden. Die Academie war mit ausserordentlich starken Zuspruch beehrt, und die zween neuen Concerte und übrigen Fantasien, die Hr. M. auf dem Forte Piano spielete, wurden mit dem lautesten Beyfall aufgenommen. Unser Monarch, der die ganze Academie, gegen seine Gewohnheit, mit seiner Gegenwart beehrte, und das ganze Publicum ertheilten denselben so einstimmig Beyfall, dass man hier kein Beyspiel

davon weiss. Die Einnahme der Academie wird im ganzen auf 1600 Gulden geschätzt.«

S. 510. 387^a. Vgl. Nachträge und Berichtigungen in K³. Vgl. dazu Mozart's Brief an den Vater vom 15. Mai 1784: er »habe seine [Haydn's] neueste 3 Sinfonien wirklich.« **Autograph:** Z. 3. Lies: Nr. 2 f, statt: 2 g.

S. 513. 404^a. **Ausgabe:** Statt: Keine. lies: Leipzig Br. & H. V.-Nr. 5678-79 (ed. J. N. David). 1938. **Anmerkung:** Z. 9. Lies: . . . Bearbeitungen und Praeludien. . . .

S. 514. 405. **Ausgaben:** Füge hinzu: Doch zeigt André-Offenbach auf dem Titelblatt der Partitur-Ausgabe der grossen Quartette 1-9 (V.-Nr. M 1-9) an: »In demselben Verlag erschien: Mozart, W.A. 6 (!!) Fugen von J. S. Bach für 2 V., A. & Vllo. bearb. Partitur.« Auf M 10 und der Partitur von 546 fehlt der Vermerk. Mir ist kein Exemplar bekannt. Wenn die Ausgabe wirklich erschienen ist, so ist damit doch nicht bewiesen, dass es eine sechste Bach-Bearbeitung Mozart's gegeben hat. André war skrupellos genug, sie selber hinzuzufügen. Vgl. jedoch dieses Supplement zu S. XXIX.

S. 515. 416^a (**Anh. 28**). Z. 11. Nach . . . 204. schalte ein: Wien, H. Hinterberger, Kat. 20, Nr. 370 a. Das Blatt ist eine Skizze zu No. 1 des »Schauspieldirektors« der Ariette der Madame Herz, und also bei 486 einzureihen und 1786 zu datieren.

S. 519. 416^e (**398**). **Ausgaben:** Z. 6. Lies: Berlin-Amsterdam, Hummel, 1791, N. 4. V.-Nr. 683. **Anmerkung:** Z. 6. Lies: italienisch (am 8. Oktober) 1783. . . .

S. 520. 416^f (**293**). **Autograph:** Lies: New York, bei H. Reichner. Vordem:

S. 525. 417^a (**427**). **Ausgaben:** Z. 3. Lies: (beide 1840, und mit Vorbericht von A. André).

S. 527. 417^a (**Anh. 23a**). **Incipit C.** Takt 3. Das b vor den beiden Achteln im oberen System vor d, nicht vor b. Nach **Autograph:** schalte ein: ? Zu c, Zeile 2 lies: eines Gloria, statt: eines Benedictus. **Anmerkung:** Z. 1 tilge: die Besetzung.

S. 527. 417^b (**421**). **Incipit.** T. 3, V. 1. Ersetze den Bogen über der 16tel.-Gruppe durch



S. 528. 417^b (**421**). **Ausgaben:** Z. 4. Lies: . . . 224, Okt. 1803, statt: 1803-04. Letzte Z. Lies: V.-Nr. 1840 (1806) = **Anh. 138**.

S. 529. Lies: 417^d = **Anh. 84**, statt: 417^d.

S. 529. 417^c (**Anh. 76**). **Anmerkung:** Z. 4. Lies: . . . ist eher eine verworfene Studie für ein Finale. . . .

S. 529. 417^d. **Ueberschrift:** Lies: 417^d = **Anh. 84** (!). **Facsimile:** Z. 1. Tilge: der. Nach: Tafel 9 setze; statt: Z. 2. Lies: Int. statt Inst.

S. 532. 420. **Anmerkung:** Z. 2 schalte nach . . . ausgezeichnet, ein: 1776 singt er in Myslivecek's »Abramo e Isacco« in Florenz den Abramo.

S. 534. 420^a (**429**). **Autograph:** Z. 2. Lies: . . . Kat. VII, Nr. 89; Kat. 18, Nr. 169; Kat. 20, Nr. 368; LLA . . . **Facsimile:** der ersten Seite

auch H. Hinterberger, Kat. 20, Tafel XIII. **Ausgaben:** Z. 3. Lies: Chor, statt: Choro.

S. 536. 421^b (428). Die Taktvorzeichnung des ersten Satzes im Autograph C, nicht ♫. Zum Incipit des Menuetto. In der hier massgebenden Erstausgabe lautet die Tempo-Vorschrift Allegretto, nicht Allegro.

S. 537. Leitziffer am Kopf der Seite lies: 422, statt: 442. **Ausgaben:** Z. 4. Lies: 1803 statt 1804.

S. 539. 422. **Facsimile:** Füge hinzu:—Eine Seite aus dem Finale (Adagio 3/4 »A nostre spese«) in Riv. mus. ital. XLI (1937), S. 62. **Ausgaben:** Z. 4. Lies: . . . (Wilder). Nur französischer Text. **Anmerkung:** Z. 2, v.u. Lies: Berlin, 4. Okt. 1867. **Literatur:** Z. 3, schalte ein: L. Rognoni, Ricostruzione di Mozart. Riv. mus. ital. XLI, 1. S. 35 f. (1937).

S. 540. 423. **Ausgaben:** Z. 5, schalte ein: Neapel, L. Marescalchi. St.-Nr. 104 und 105. Mit Titelblatt in Typendruck: Duetto / per Violino e Viola / del Signor / Gio. (!!) Amadeo Mozart. Wohl einer der frühesten italienischen Drucke eines Mozart'schen Werkes, wenn nicht der früheste, um 1795.

S. 541. 424. **Ausgaben:** Z. 4. Streiche: Ältere Ausgabe und ersetze es durch: V.-Nr. 550 (1793). Letzte Z. füge hinzu:—Leipzig, Peters (1919).

S. 543. 424^a (430). Zum Libretto und seinem Autor vgl. Köchel⁸, Berichtigungen und Zusätze S. 983. Es bedarf wohl keiner Erwähnung, dass die Commedia gleichen Titels des Conte Marcio Strasoldo, gedruckt in tom. II seiner Commedia (Trieste 1793) nichts mit Mozart's Libretto zu tun hat.

S. 543. 424^b (434). **Ueberschrift:** Lies: Komp.* Ende 1785 in Wien.

S. 544. 424^b (434). **Autograph:** Z. 6. Lies: . . . Skizzenblatt (vgl. Anh. 109^a). Z. 12, streiche: Vgl. auch Anh. 109^a. **Anmerkung:** Da die erste Aufführung von Accorimboni's Oper erst Ende 1783 stattgefunden hat, kann das Libretto nicht vor 1784 in M.'s Hände geraten sein. Die Entstehung der Szene muss in eine spätere Zeit fallen, vermutlich in den Sommer 1785, bevor M. sich für den »Figaro« entschieden hatte und noch nach einem passenden Text suchte. Vgl. G. de St.-F. IV, 126.

S. 545. 425. **Abschrift:** Füge hinzu:—Florenz, Ist. mus. D. 61, No. 2. Stimmen. **Ausgaben:** Z. 2. Lies: Ebendaselbst (5468). **Anmerkung:** Z. 6. Schalte ein: Vermutlich war es diese »Linzer Sinfonie« die Mozart am 1. April 1784 in seiner Burgtheater-Akademie an vierter Stelle aufführte (Pohl, Haydn II, 145: »Eine ganz neue grosse Symphonie«).

S. 546. 425^a (444). **Autograph:** Z. 2. Lies: Allegro con spirito, statt: Andante.

S. 547. 426. **Autograph:** Seit 1939 bei Gisella Selden-Goth, Washington. **Anmerkung:** Z. 2. Die 8 Zeilen von: (Beethoven bis . . . vorgenommen, sind zu streichen.

S. 548. 426^a (Anh. 44). **Anmerkung:** Füge hinzu: Vielleicht hat Mozart auch eine Sonate geplant, für die 426^a (Anh. 44) als erster Satz, und die Fuge (428) als Finale gedacht war.

S. 549. 436. **Anmerkung:** Z. 15. Lies: 1767' statt 1763.—Zur letzten Zeile: Hortensia Hatzfeld, geb. Gräfin Zirotin, spielt im Leben und

Werk Mozart's ihre Rolle. Vgl. 621^a (**Anh. 245**). Fr. X. Rigler widmet ihr um 1782 Klaviersonaten, desgl. Kozeluch (vgl. Cramer's Magazin I (1783), p. 411 u. 921).

S. 556. 439^b (**Anh. 229** und **Anh. 229^a**). **Ausgaben:** Z. 3. Lies: 926 (um 1813). Z. 11. Lies: 1804, statt: um 1804. Z. 18. Lies: . . . 1642 (1803). Z. 19. Lies: . . . 460 (um 1808).

S. 557. 439^b (**Anh. 229** und **Anh. 229^a**). **Ausgaben:** Z. 2 dieser Seite lies: . . . 1645 (1803). — Z. 5. Lies: O. Pazdrek.

S. 557. 440^a (**411**). **Anmerkung:** Z. 2. Setze Komma nach: (**410**). Z. 4. Lies: . . . und mit 440^b (**Anh. 95**), 440^c (**Anh. 93**) . . . zusammenfassen: 440^a (**411**) als Einleitung, 440^b (**Anh. 95**) als erstes Allegro, 440^c (**Anh. 93**) als Mittelsatz. . .

S. 558. 440^b (**Anh. 95**). Der Bass des **Incipits** muss vom 3. Takt an lauten:



S. 559. 440^d (**410**). **Ausgaben:** Z. 3. Lies: . . . 1475–1476 (um 1810). Füge hinzu:—Wolfenbüttel, Kallmeyer. Lose Blätter der Musikantengilde Nr. 245 (ed. Hans Fischer) II. **Anmerkung:** Z. 3. Füge hinzu: Es steht wohl in Zusammenhang mit den Notturni (**436** u.s.w.), und es fehlen vielleicht nur die Vocalstimmen. Unter Metastasio's Arien oder Canzonetten liesse sich ein passender Text ohne grosse Mühe finden.

S. 559. **441. Incipit:** Lies: Autogr., statt: Part. Breitkopf. **Autograph:** Z. 3. Nach: Nr. 274 schiebe ein: 1937 ebenda, Kat. 18, Nr. 170.

S. 560. **441. Ausgaben:** Vorletzte Zeile lies: lithographiertem. **Anmerkung:** Vorletzte Zeile lies: . . . folgendes Thema, das auch als Anfang eines Scherz-Kanons gedacht werden könnte.

S. 562. **441^c. Ausgaben:** Zum Schlussatz: Ich würde heute die Nummer, als äusserlich doch zu wenig beglaubigt, nicht mehr in den Hauptteil stellen, sondern zu den zweifelhaften Werken in **Anh. IV**.

S. 565. 448^a (**461**). **Abschrift:** Z. 2. Lies: Sie enthält auch das 5. und den Beginn. . . **Literatur:** Füge hinzu: G. de Saint-Foix, W.A.M. IV (1939), 21.—Im folgenden habe ich darauf verzichtet, lediglich aus Raumgründen, die Hinweise auf M. de Saint-Foix' Werk zu geben. Jeder auch nur einigermassen an Mozart Interessierte wird ohnedies sein Buch immer zu Rate ziehen. Bie dieser Gelegenheit sei auch bemerkt, dass M. de Saint-Foix das ursprünglich mit Th. de Wyzewa festgestellte «nouveau classement» der Werke Mozart's im III und IV Band vielfach verändert hat.

S. 566. 448^a (**461**). **Ausgaben:** Z. 4. Lies: 1507 (1801).

S. 566. 448^b (**462**). **Ueberschrift:** Streiche: (Der Unterschrift nach.) **Autograph:** Z. 2. Lies: 12. Okt., statt: 9. April. G. de St.-F. hat diesen sechs Kontratänzen neuerdings (IV, 21 und 389) die Nr. 582 gegeben und sie in spätere Zeit verlegt: »zwischen 1786 und 1788« »vielleicht sogar 1790–1791.« Desgleichen hat er 448^c (**463**) die neue Nr. 583 gegeben. Die spätere Entstehung wird in der Tat wahrscheinlich durch die Art der

Aufzeichnung zum mindesten für 448^b (463): — die besondere Streicher-Partitur für den Druck bei Artaria, und die hinzugefügte Bläser-Partitur für die Aufführung während der Redoute. Da die Nr. 3 1789 bei Artaria erschien, dürfte der Januar 1788 oder 1789 das richtige Datum der Entstehung dieser Tänze sein.

S. 567. 448^b (462). **Ausgaben:** Z. 4. Lies: darin nur der Kontretanz . . . statt: mit dem Kontretanz. . . . **Anmerkung:** Z. 2. Lies: Die Melodie . . . statt: Die Hauptmelodie. . . .

S. 567. 448^c (463). **Incipit** von 2. Lies: Adagio. Menuetto cantabile.

S. 568. **449. Incipit.** Im Them. Verzeichnis Mozart's lautet die Tempo-Angabe des ersten Satzes nur: Allegro. Tempo-Angabe des dritten Satzes lies: ma, statt: man. **Anmerkung:** Z. 4. Lies: Mozart schickt das Autograph am 20. Februar 1784 dem Vater und spielt das Werk zum. . . . Z. 7, am Ende schalte ein: Doch ist allerdings das reicher besetzte Konzert 466 am 10. Februar 1785 eingetragen und am 11. gespielt worden! Und so meint Mozart doch wohl 450. Z. 9. . . . nicht bei Schiedermair. Sämtliche nicht bei Schiedermair vorhandenen Briefe und Briefstellen jetzt in englischer Uebersetzung vollständig bei Emily Anderson, *The Letters of Mozart and his Family*, London, 1938; 3 vols. Der vorliegende: III, 1293–1295.

S. 570. **451. Incipit** des ersten Satzes: im Them. Verz. Mozart's nur: Allegro.

S. 571. **451. Autograph:** Z. 4. Füge hinzu: Eine Variante zu Takt 56–62 im Andante s. 626^a (624) M. Vgl. dieses Supplement zu 626^a (624).

S. 572. **452. Ausgaben:** Z. 6. Schalte ein: Wien, Artaria. V.-Nr. 1625 (1803). — Z. 12. Schalte ein: Eine Bearbeitung für V. principale, Ob., Clar., Horn. Fag., Va., Vc. und Cb. als »Concertante« bei Gombart, Augsburg. V.-Nr. 292 (um 1800). Exemplar Wien, G. d. Mfr. **Literatur:** Füge hinzu: — Erich Simon, *Der Wert des Photogramm-Archivs* . . . (Der Dreiklang I, 110 f. Wien, 1937).

S. 573. **453. Anmerkung:** Z. 1. Lies: Das zweite Konzert für Barbara Poyer. Vgl. **449.** Am 10. April. . . . Z. 10. Lies: . . . Anmerkung zu. . . .

S. 574. **453^a. Anmerkung:** Z. 4. Füge hinzu: Das Thema mutet an wie eine Parodie des Allegro-Themas aus **451**, welches Konzert ja Barbara Poyer recht gut gekannt hat.

S. 575. **454. Ausgaben:** Z. 9. Artaria's Ausgabe = Titelausgabe nach Torricella? Drittletzte Z. Lies: Ein Arrangement für Streichtrio: Paris, Sieber. V.-Nr. 13; Offenbach, André. . . . **Anmerkung:** Einige biographische Daten über Caserina (!!) Strinasacchi in Cramer's Magazin I (1783), p. 344.

S. 576. **455. Zwei Autographen:** Z. 6. Füge hinzu: Das Them. Verzeichnis Mozart's zitiert das Incipit in der späteren Fassung der Preuss. Staatsbibliothek von a):



Ausgaben: Z. 3. Vor: Mannheim . . . schiebe ein: Speyer, Bossler, 1788. Vgl. 374^a (359).

S. 577. 455. **Anmerkung:** Z. 2. Lies: Frühjahr, statt: Sommer.

S. 577. 456. **Incipit** des ersten Satzes: Im Them. Verzeichnis Mozart's lautet die Tempo-Angabe: Allegro. Das Incipit dort etwas abweichend: die erste Note des Basses eine Halbe.

S. 578. 456. **Abschrift:** Füge am Schluss hinzu: Heute im Besitz des Hrn. Hans Laufer, Teplitz-Schönau; erworben bei H. Hinterberger, Wien. Vgl. Kat. 20, Nr. 530^a. **Anmerkung:** Z. 1. Lies: 13. Februar, statt: 12. Februar.

S. 578. 457. **Incipit:** Im Them. Verzeichnis Mozart's Bogen über der Trillergruppe, letztes Viertel in Takt 2. **Autograph:** Einst im Besitz von J. A. Stumpf, London, mit 475.

S. 579. 457. **Ausgaben:** Z. 15. Lies: Breitkopf. Z. 3 v.u.: Sieber fils' Ausgabe: V.-Nr. 268 (um 1810).

S. 581. 459. **Ueberschrift:** Lies: Das Them. Verz. nennt auch noch »2 Clarini e Timpanij!« **Incipit** des ersten Satzes: Im Them. Verz. Mozart's lautet die Tempo-Angabe: Allegro vivace. Das Incipit dort etwas abweichend.

S. 582. 459. **Anmerkung:** Z. 6. Lies: . . . anzunehmen, besonders, wenn man nicht daran zweifelt, dass die im Them. Verz. angegebenen und vermutlich auf einem Extrablatt notierten Trompeten und Pauken einst wirklich vorhanden waren. Man beachte, dass auch in 537 die Trompeten und Pauken im Them. Verz. als ad libitum bezeichnet sind.

S. 583. 464. **Ausgaben:** Z. 4. Lies: 1803, statt: 1804.

S. 584. 464^a (Anh. 72). **Anmerkung:** Z. 1. Lies: . . . eines Quartetts, vielleicht auch eines Rondo-Satzes, dessen weitere Ausführung dann zugunsten eines der Ecksätze des . . .

S. 585. 465. **Ausgaben:** Z. 4. Lies: 1803, statt: 1804.

S. 587. 466. **Ausgaben:** Z. 6. Lies: 1809. **Anmerkung:** Z. 6. Lies: . . . wiederholte Mozart es im Konzert des Frl. Distler.

S. 588. 466^a (Anh. 59). **Anmerkung:** Z. 3. Lies: . . . der Besetzung nach am ehesten für ein Konzert aus dem Stilkreis des D moll-Konzerts. . .

S. 588. 467. Die Tempo-Angabe des ersten Satzes nach dem Them. Verz. Mozart's.

S. 589. 467. **Anmerkung:** Sie ist ganz zu streichen. Denn Leopold Mozart's Brief vom 16. Februar 1785 bezieht sich auf das Klavierkonzert 456.

S. 589. 467^a. **Ueberschrift:** Lies: . . . zu einem Klavierkonzert oder einer Sinfonia (Ouvertüre). **Autograph:** Z. 8. Lies: Herz, statt: Herr.

S. 590. 469. **Ueberschrift:** Z. 3. Lies: 4 Posaunen, statt: 3 Posaunen.

S. 591. 469. Aria 3. Lies: Allegro aperto, statt: Allegro apperto.

S. 592. 469. Aria 8. Im Them. Verz. Mozart's lautet die Tempo-Angabe: Larghetto. **Autograph:** Z. 8. Lies: . . . zwölfeilig. Nr. 6 trägt im Them. Verz. Mozart's das Datum »den 6ten März« und die Beschreibung: »Eine Arie für Adamberger zur Societätsmusique. À te frà tanti affanni &c.; Begleitung: 2 violinj, 2 viole, 1 flauto, 1 oboe, 1 clarinetto, 1 fagotti (!), 2 corni e Basso.« Nr. 8 mit der nicht autographen, dem Them. Verz. entnommenen Ueberschrift. . . .

S. 593. **469. Anmerkung:** Z. 2. Lies: . . . 13. und 15. März 1785 unter Mozart's Leitung. . . . Z. 14. Lies: 1793, statt: 1783. Letzte Z. Füge hinzu: Am 17. Dez. 1775 wurde durch die Tonkünstler-Sozietät im Kärntnertortheater ein »Davidde il penitente« von Ferd. Bertoni aufgeführt; am 11. März 1791 im Burgtheater zum Vorteil der Ferraresi »Il Davide«, geistl. Singspiel in 4 Akten, Text von Da Ponte, die Musik »ganz neu« (von ?). In welchem Verhältnis diese Libretti zu dem von **469** stehen, wäre noch zu untersuchen.

S. 593. **470. Incipit:** Z. 3 muss die halbe Note im oberen System einen Punkt erhalten.

S. 594. **470. Anmerkung:** Zu Z. 1. Marchand war damals tatsächlich mit Leop. Mozart in Wien, wo er schon im März auftrat. Dagegen kam (Z. 4) Jarnovich erst 1786 nach Wien. Füge hinzu: Noch wahrscheinlicher ist, dass dies »Andante zu einem Konzert« für das E moll-Konzert Viotti's (s. **470^a**) bestimmt war, als Ersatz für dessen Mittelsatz. Auch M. G. de Saint-Foix teilt diese Meinung.

S. 594. **470^a. Autograph:** 1937 bei H. Hinterberger, Wien. Kat. 20, Nr. 369.

S. 594. **471. Abschriften:** Z. 3. Tilge den Satz: Eine . . . Partitur. Es handelt sich bei dieser Abschrift vermutlich um eine blosse Kopie des Erstdrucks. **Ausgaben:** Z. 8. Artaria's Ausgabe auch in Cambridge, Musikbibliothek Paul Hirsch.

S. 595. **471. Anmerkung:** Z. 1. Lies: . . . der Loge zur Wahren Eintracht, . . .

S. 595. **472. Ausgaben:** Z. 2. Lies: »Neue Kinderbibliothek«, später . . .

S. 596. **473. Anmerkung:** Füge hinzu: Der Text komponiert auch von Em. Aloys Förster, op. 13, IX. Wien, Artaria, V.-Nr. 606. Vier Strophen.

S. 596. **474. Ausgaben:** Z. 5. Lies: . . . 1053 (um 1810). **Anmerkung:** Füge hinzu: Der Text komponiert auch von Johann Kreusser (1763-?). Gedruckt in: VI deutsche Lieder, Nr. 5. Mainz, Zulehner, V.-Nr. 13.

S. 597. **475. Autograph:** Z. 1. Tilge: angeblich. **Ausgaben:** Letzte Z. Lies: . . . Seyfried, Leipzig, Br. & H? V.-Nr. . . .

S. 598. **476. Ausgaben:** Z. 5. Lies: . . . im gleichen Jahr, mit der V.-Nr. 240 erschienen. Z. 7. Lies: 1798 statt 1797. Bohmanns, statt: Bohlmanns.

S. 599. **476. Ausgaben:** Letzte Z. füge hinzu:—Mit Guitarre: Mainz, Zulehner. Collection des Airs et Romances arrangée pour la Guitarre par Jean Kreusser, Cah. II, 1. V.-Nr. 118. **Anmerkung:** Z. 5. Lies: Neudruck des Stükkes von Steffan: DTOe. . . . Füge bei: Goethe's »Veilchen« ist 1781 auch von Christian Adolph Overbeck (»Lieder und Gesänge mit Claviermelodien« Hamburg, Bohn) komponiert worden. Vgl. Cramer's Magazin I (1783), p. 91.

S. 600. **478. Ausgaben:** Z. 6. Lies: . . . die seit Ende 1785 oder Anfang 1786 in . . . Z. 11. Lies: . . . Magasin de Musique. V.-Nr. 249 (1798). Z. 19. Lies: 1810, statt: 1808. Letzte Z. lies: **174**, statt: **178**. **Anmerkung:** Z. 1. Lies: Man (Nissen, S. 633) sagt. . . .

S. 601. **479.** **Anmerkung:** Z. 3. Lies: 25. Nov., statt: 28. Ebenda: Lies: Herbst, statt: Carneval. Z. 5. Lies: des Bearbeiters der »Finta semplice« . . .

S. 601. **479^a (477).** **Ueberschrift:** Z. 2. Lies: für 2 Violinen, Viola (im Them. Verz.: »2 viole«), Bass, . . . Z. 4. Lies: Todfalle, statt: Todesfalle. **Autograph:** Z. 4. Lies: . . . worden (es fehlt im Them. Verz. Mozart's) und. . .

S. 602. **479^a (477).** **Ausgaben:** Letzte Z. Lies: . . . 732 (um 1812).

S. 603. **480^a (Anh. 48).** **Anmerkung:** Z. 2. Streiche das Wort: kleinen.

S. 604. **481.** **Ausgaben:** Letzte Z. Nach der Klammer und dem Punkt schalte ein: Ein solches Arrangement schon Paris, Sieber, V.-Nr. 13, zusammen mit Arrangements von **533** und **454**.

S. 606. **485.** **Autograph:** Z. 3. Lies: 29.–30. April.

S. 608. **486.** **Incipit** der Sinfonia. Tempo-Angabe. Lies: Presto (ursprünglich: Allegro assai, wie auch im Them. Verz. Mozart's).

(To be continued)

The Progress of John Ireland

BY

A. E. F. DICKINSON

TWENTY years ago John Ireland (the personal name must be used to distinguish him from the harpists of Tara) had made a definite mark in the visible renascence of English music. The subdued but evocative *Forgotten Rite* for full orchestra, two violin-piano Sonatas of pronounced character—the first being eclipsed by the more “catchy” rhythm of the second for no very sound reasons—and a pleasant assortment of nominally descriptive pieces for piano, had roused most musicians who played and heard them; *Sea Fever* appealed to seamen and land-lubbers alike, and if for a while it was sunk in hackneydom it rose buoyant and trim later. But on a conservative estimate—and there is plenty of evidence for assuming a grudging acceptance of new music by any contemporary composer whatever—this stirring impression on the public mind has not been confirmed by an equally transparent expansion of communicative power in the succeeding output. Ireland has most often thought of music as a solo pianist or a singer’s pianist, and in either capacity not only has he avoided the broad orchestral door which leads the successful entrant to a tolerably wide and frequent hearing, but he has chosen a line of thought where there are many competitors, both worthy and commonplace.

Without taking into account the immortal or at least hard-dying “classics” at whose hearth many pianists and singers and their audiences are content to warm both hands in monotonous perpetuity, the work of Debussy admittedly established the new impressionism with such deftness and wit as to narrow the field for his successors. Apart from fresh sonorities the piano is well-nigh exhausted as a solo-instrument. It has danced and stamped every conceivable measure, it has brilliantly suffused the art of accompanied song in melting wordless counterpoint, it has exploited the aural impact of massive chordal rocks and coloured cascades, it has found many dramatic contrasts in sonata and rhapsody, and it has worn countless themes to the finest of threads in a rich weave of fugal texture. It will need a shrewd ear to detect a fresh stage in the multitude of

undertones of melody by which in the main Ireland and Bax and the rest seek to adumbrate their undoubted sensibilities in this terrain.

As the partner in intimate song the piano has wider possibilities. But the general English tradition has been the sensitive and direct intonation of the poetry chosen, and in a sphere where a sense of literary fitness has been widely versatile, sharpness is not enough. Of this more later. Nor, indeed, do singers often present songs by one composer in any appreciable degree; in a five-minute group will jostle many personalities, or rather personal facets, and in such a medley even a new technique may escape notice. After all, if a proud disclaimer of "that claptrap" by the violinist Franz Schubert of Dresden ended the interest of Breitkopf and Härtel in a setting of *Erlkönig* by a Viennese composer of the same name, and if the infinite variety which succeeded that direct ballad could not convey the vision of a fresh art to more than a very select contemporary circle, even a generation brought up on Greene and Borwick and their successors will take its time to notice the various movements of a fastidious pen. Brahms had Schumann as his prophet, Wolf Newman, Stanford Greene. The modern English singer's speciality appears to be folk-song.

Ireland has also shown a steady "restraint" in more ways than one. He has not spread himself either in the amount of his published output or in any grandiloquence of statement. A chance stricture on Beethoven's "extreme seriousness . . . material relentlessly developed . . . long development sections and codas" (in the "opposition" speech in *Music & Letters*, April, 1927) indicated a respectable distaste which might curb a penetrating appeal while it insisted on a more transparent crystallization of idea. It must be confessed that the hammer-and-tongs method is still the more widely understood, and undoubtedly Ireland's notions of transparency are more in advance of the popular listener than were those of Mozart whose "innate grace" he expressly admires in the article quoted. Ireland has, however, published a distinct body of work since 1926, beginning with the five Hardy songs. The present decade has seen the issue of the piano Concerto (1930), *A London Overture* (1936), the choral-orchestral setting of *These things shall be* (commissioned by the B.B.C. for their "Coronation" concert), a third instrumental Trio (1938), and the *Concertino Pastorale* for strings written for the Canterbury Festival of July 1939. The Overture and Concerto have received several performances abroad. The four orchestral works were included in the programmes of the Promenade Concerts, 1939, and although only one was liquidated

before the September closure, all the non-choral works have been broadcast since, and further returns may be expected. This accumulation has so far not received proper notice, and some account may now be given of some personal impressions of form and content.

The low publicity value of new songs has been noted; but when one thinks how song-setting was for Schubert and Brahms both the first and the most constant stimulus to composition, and the sure foundation of larger instrumental works, the possible importance of a fresh group of Ireland songs strikes the sympathetic reviewer. Add that Ireland has always exercised a firm literary discrimination his German masters could not boast, and that from *Sea Fever* to more exquisite settings he has never curbed the poet's own voice. But when Schubert set words, his modulatory hands were already half-grasping one rhythm or another in readiness to render what Capell calls "the mood of his enthusiastic reading", and in imagination his diaphragm (or whatever it is) was no less a-quiver. Trifling or rare, the poem was *transfigured* in a whirl of fiery and "recklessly musical" grains. The result might be a simple melodic stanza or a blend of *arioso* and recitative with instrumental refrain, but it never remained at a level of stagnant declamation. Two practical conclusions follow. A too strong, too stiff poetic line is cramping to a musician; and it is difficult to obtain any musical movement and therefore unity without a recurrent refrain of at least two bars of uniform metre, firm enough both to repeat itself spontaneously and to preserve its identity in the modified form prompted by later verses.

These reflections rationalize, perhaps, the pure musician's bewilderment at Ireland's attempt to render his "enthusiastic reading" of five poems by Hardy and three more by A. E. Housman. These strongly knit poems defy transfiguration. If they call for the constant changes of metre which Ireland here makes, the musical effect is none the less unsteady and vocally fragmentary; and the piano's contribution is a trenchantly acute, sometimes fiercely tortuous harmony, not the coherent atmosphere of a growing clue-phrase. (Does Ireland habitually ruminate on the piano in such terms as those of Ex. i below? If he does, most listeners will have to go into special aural training to accept those terms as a matter of course. If he does not, this cultivation of the unfamiliar is embarrassingly intellectual and academic.) In *Der Doppelgänger*, the most comparable Schubert song I know, acute harmony is reserved for the vocal and poetic climax of a declamation which moves freely but steadily forward in regular periods of four bars or

four-plus. In the first Hardy song, *Beckon to me to come*, the lover is prepared to surmount all obstacles. His insouciance is suggested in a one-bar refrain which is not retained in the second verse except as a punctuation-mark. The climax, therefore, has to "work its own passage" through shrillness and fierce rhetoric, and it must be

Ex.1

But were they bysm or bluff or snarl-ing sea

admitted that in the harmonic context the sea's snarl has slight terrors after the "rough forecasts" already consummated in verse 1. In the next song, *In my sage moments*, the smarting antinomy of "Come not—come" is projected into a no less rough and spasmodic musical style. *It was what you bore with you, woman* has a firmer rhythm, but it is soon superseded.

The brief but solemn sequel, *The tragedy of that moment*, falls into two more or less eight-bar periods, sealed at either end by an almost funereal sequence:

Ex.2 Slowly

It is the most coherent of the set. The second Housman song, *When I would muse in boyhood*, matches a wider and indeed intensely contemporary sentiment with a similar metrical plan and a definite tune for either verse. It is the only song to preserve a firm key centre. The opening of the second verse may be quoted.

Ex.3 At speaking pace

I sought them far and found them, The sure, the straight, the brave.

The last Hardy, *Dear, think not that they will forget you*, and the first Housman, a setting of the prologue to *Last Poems*, are colourful illuminations of their text, but both seem to me to ramble into inconsequence, relying too much on the separate and formally contrary unity of their poems. Compared with Vaughan Williams' or Butterworth's *Shropshire Lad* songs, which weigh their words with equal care, yet preserve the fundamental links of characteristic and recurrent rhythm, vocal phrase and haunting harmonic sequence, these two Ireland sets appear more as a way of reciting the poems with tense marginal comment, on musically *praestat durior lectio* principles, than as independent concepts. They may crystallise a mood of enthusiastic reading for some listeners, but the mere musician finds his legs stiffening from want of rhythm and his diaphragm sympathetically vibrating, perhaps, but definitely kinked.

With these may be placed two further songs, *Tryst* (Arthur Symons) and *During music* (D. G. Rossetti). Together they constitute a notable departure from the straightforward melodising of *Sea Fever* and kindred songs, where the musician had shown a light but clairvoyant touch, not to be slighted. Grit and atonality displace impressionistic charm, and a certain conflict and frustration are apparent, the opposite, for example, of Delius' cheerfully vague and monotonous sensuousness. "A rope artist who releases himself by untangling harmonic knots with his teeth" (Haddon Squire) is a not unfair gibe on this ruthless transition.

The last of the Housman cycle, *Spring will not wait*, is for piano alone, an epilogue to the preceding songs. Shortly afterwards Ireland finished his piano Sonatina, a sequence of wayward arabesques in a sort of sonata form, a rhapsodic *Lento* in uncompromising harmonic hues, "leading to" (as it ends in mid-air) a perky Rondo. Again a fierce turning back on "Chelsea Reach".

This tautening of sinews prepared, it seems, for the athletic vigour of the piano Concerto. Not that this is in any sense a tremendous work. A short way with the classical conventions of orchestral statement and restatement enables the whole tale to be told in twenty-five minutes. The classical contrast of soloist and orchestra is also in low relief. Little of the old dramatic feeling, of the individual taking up the notions delivered by society or pointedly developing his own, animates this concerto. The pianist is the official decorator, explainer and alternative expositor of the narrative from the start. In the first movement the main subject might be the melodic line apparent in the oscillating fourths of the

orchestra's exordium, quickly "diminished" and jazzed. But the

second subject becomes the dominant feature and ultimately makes the first its doormat, like the march-tune in *Meistersinger*.

The remaining features of the movement, for example the improvisation with which the piano opens, stress the casual side of the concerto-type, with plenty of modern sauce. There are no formal gestures of development and restatement. The themes just recur and change. A somewhat confused impression results, disturbing to the old-fashioned who remember too well the pomp of orchestral and solo-rhetoric in precisely balanced periods. In the *Lento* the orchestra announce the theme (against re-iterated F sharps in the horns, a kind of dominant pedal) and the piano embarks on a tuneful interlude:

A compound of 1 and 2 drops into the final search for a conclusion, followed by a hint of 4 and 3 in combination. A new rhythm having been established in a humorous monotony of alternating instrumental groups, the piano produces a consolingly clear-cut motif (definite enough to achieve a triple metre in the coda without loss of character), and subsequently also the E minor second subject:

The image shows two staves of musical notation. The top staff, labeled 'Ex. 7 (a) Allegretto giocoso', is in 2/4 time with a key signature of one flat. It features a treble clef and includes dynamic markings 'poco f' and 'marc.'. The bottom staff, labeled '(b) Meno mosso', is in 3/4 time with a key signature of one sharp. It also features a treble clef.

These with a revival of 4 to quieten the atmosphere for a moment supply the main melodic interest, and an exceptionally nimble and versatile piano part does the rest. This is a pianist's Concerto, which will engage his audience and divert the more independent listener. Sociologists and fellow-craftsmen will note a strain of the popular culture which the Germans call *Kitsch*, the kind of thing that Vaughan Williams years ago exhorted composers not to despise and himself incorporated *con amore* in the *London* Symphony. Perhaps this element of untutored motive will secure the Concerto a recording. Do all pianists prefer to re-ride the old war-horses in the gramophone studios?

In Ireland's next considerable work, *A London Overture*, there is naturally an element of *Kitsch*—whether the mood or the title came first is a minor point—but in contrast to the careless profusion of the Concerto this is a spare and formal composition. An upward flourish (later capable of an Alberich-like scowl), a plucked-string stride down diatonic and whole-tone chords, and an anticipation of the rising third of the main subject, provide deliberation before the expected sally. A graceful "bridge-theme", not heard again, paves the way to an almost "Holy Boy" second subject in the prim key of the dominant:

Ex. 8 (s) Allegro brioso

(s)

p Oboe.

The introductory material maintains a façade of development, continued in the following other-London motif, strongly reminiscent of a corresponding point in the *London* Symphony, first movement, and incidentally quoting *Widmung* rather oddly:

Ex. 9 (s) Meno mosso

p espr.

The subsequent restatement is very direct; it has fresh touches enough to distinguish London from the town of Roundabout. This

is no exultantly corybantic overture like *Cockaigne*, but it is easily communicative without losing new ground, and it is likely to prove Ireland's most popular orchestral work. It should be recorded.

These things shall be (Boosey and Hawkes) is also a direct piece of writing. Its ethical spirit, aspiring tone and certain melodic inflections resemble Vaughan Williams' *Toward the unknown region*. Whitman is content to declare a guideless voyage of the soul. J. A. Symonds is more concrete, rather too sonorously concrete, indeed, about the ideal future: "Nation with nation . . . manhood and age and youth . . . new arts . . . mightier music". But the general appeal is similar and Ireland was gripped on the whole by the profound challenge which it made to the little man with the bowler hat, even in Coronation week. He saw beyond the tumult and the shouting more keenly than most composers: no adulating Bensonese talk of consummated glory for him. The result was not only fine declamation, of which we were assured, but a wider and spontaneous musical combustion.

The preludial verse provides two subsidiary musical motives, whole-tone generality for the searching question, "What will the future bring?", which must needs haunt mind and heart expressly at the end because it was so pertinent in 1937, and a more precise curve in anticipatory reference to the "golden days" of the future. "These things shall be." The coming of the visionary gleam is conveyed at considerable length by the orchestra, and with an extreme seriousness not unworthy of Beethoven! In this *ritornello* a quieter but more insistent version of the majestic principal is also heard:

Maestoso

Ex. 10 (i)

The choral implementation fulfils expectation, the symbol of "golden days" being naturally part of this ideal to-morrow. "Nation with nation" calls for a fresh theme and its wearing power is severely tested in its successive delivery by orchestra, baritone solo and chorus in several keys. It seems to me to be a little self-consciously direct and balanced in the Parry tradition, and thus to produce a histrionic effect, rather than the authentic voice of the composer.



A climax is readily reached. Surely its high B flats blunt by anticipation the ethereal impression clearly intended at the pivotal "transcending" of the epilogue, which otherwise is adequate without achieving great distinction.

A few years after Symonds died, British choral assemblies were celebrating the Diamond Jubilee with a vision of the nations standing together "like brothers, hand in hand" in praise of Britain! The fabulous story in which this Victorian seer had prophesied "a pulse of unity" on the earth had been severely edited. After a blind indifference to the insistent lessons of a world-war, it was still a dream that was being strangled at birth in 1937, and might be dismissed as "dying" in 1940. But as far as mind can reach, this story will be needed, and the new song's measure should find a sure place in the permanent repertoire of every progressive choral society.

After this higher mood it was doubtless a release for Ireland to return to the piano in a set of three pieces, *Greenways*, to chamber music in a third Trio, and to solo-song in *Five Sixteenth Century Poems*, and to nourish amateur string orchestras with the *Concertino Pastorale*. The piano pieces are slight flicks of an ingenious modernist wrist. The songs, on the other hand, are rooted in green Tudor gardens, somewhat in the Warlock manner, and many singers will find them consoling after Hardy, for they have the robustness and friendly sequences of Parry; but the new shoots are not very pronounced in character. The first two do not get far beyond musical recitation, and the other three each depend on one complete and melodious stanza, repeated with discreet changes of detail. No. 3, *These women all*, is breezily tuneful and is so absurdly Parryish as to be suspected of irony. No. 4, *Shall we go dance the hay?* keeps up the same jiggety rhythm in every bar but one ("I waked") in five short verses, and it will need a clever singer and pianist to make the repetitions satisfying. *The sweet season* has a long and elaborate stanza and the *dénouement* in the third verse is touching. Very tasty, very sweet, but not very Ireland as far as I can hear.

The Trio and *Concertino*, both of which have been recorded, are considerably more characteristic. The opening of the Trio will take some repeated listening to assimilate: in spite of a general restatement the subjects are hard to catch on to, except the triplet

rhythm of the first and a spritely afterthought midway, treated in canon against an F sharp "trill" on the piano:

Ex. 12(1) Allegro moderato

Piano V. V. c.

The light $\frac{9}{8}$ $\frac{6}{8}$ scherzo is articulate sonata form without making a very telling impression. The slow movement is in a sense a return to the romantic mood of the violin Sonatas, and unlike many devotional protests is affectionate without being tedious. Here is the principal theme as it is restated, in canon with a hint of the foregoing middle section in the piano:

Ex. 13 Andante cantabile

The finale turns major and what is usually called spirited. It also has a good blend of plastic first theme (echoes of "Prelude"!) and melodious second:

Ex. 14(1) Con moto

The whole Trio incidentally solves with some success the problem of providing material suitable both for piano and for strings, without an everlasting recourse to mere alternation or repartee. It is scarcely possible to enjoy listening to Trios unless one is interested in changes of media *per se*, but granted this, the instrumental technique of this Trio will hold many listeners, as well as performers.

The *Concertino* strikes me as a rather composed work. In spite of fresh thematic touches

Ex. 15(1) Allegretto moderato

the opening Eclogue is a laboured piecing together of melodic fragments. The Threnody is simple and more spontaneous, in the "sevenths" style:

Ex. 16 Lento espressivo

The Toccata recalls hen-like fiddlers a little too nearly to be acceptable as music, and that a finale. However, string orchestras will certainly enjoy playing the suite.

A sense of construction, which remembers past impressions and sees the future in the light of them, is scarcely an Englishman's strong point when it comes to the larger achievements of statesmanship or art. Even Shakespeare relies more on the abounding and sonorous vitality of his stage figures than on any formal literary craftsmanship. *Paradise Lost* owes its twelve books partly to theology, Puritanism and Miltonic grandiloquence on *Genesis* and celestial being, as opposed to poetic invention, and other testaments of beauty have drawn freely on ethical and religious reflection to steady an oscillating literary hold. In the musical world Byrd's profound sense of the liturgy and vocal mastery were not wholly artistic in their musical outcome, and the clear insight of Purcell and Handel usually fell on a hotchpotch of dramatic incident, aurally coherent by reason of underlying mood, rather than steadily corroborative material. Elgar's symphonies blend peculiarly mixed qualities of statement, and the Vaughan Williams downrightness leaves the listener far more to sort out than the equally broadminded Beethoven and Schubert. The English musical public have lived for centuries on a succession of random sidelights, and for under half a century on a select current of hundred per cent. (and mainly "classical") music. The main tradition has been glints and gleams of pure music.

Ireland has added to these gleams. He has never set out to be a prophet or an inaugurator. His aim has been a reckless integrity in a modest output. If his subdued, sometimes elusively obscure, message will take time to be noticed, and time to be remembered, its uncompromising artistic origin should ensure it a permanent welcome in the highways and byways of the English musical scene.

The Symphonies of Johann Stamitz

BY

PETER GRADENWITZ

WHEN the musicologist Hugo Riemann rediscovered the symphonies of the Mannheim school forty years ago, he proclaimed Johann Stamitz "Haydn's predecessor at last detected", a "hotspur" who had anticipated the form and expression of the classical symphony. The research on the history of style and the discussions that followed Riemann's discoveries proved that a great many peculiarities of Stamitz's style appeared at the same time, or even earlier, in the music of contemporary Italian and Viennese composers; but it could not be denied that the structure and style of his symphonies came nearest to the symphonic conception of the classical period.

A comprehensive history of the classical style has still to be written, and the interesting "transition" period round about 1750 is still far from being sufficiently explained. Just as any other period in musical history, the transformations of style that led from the "representative" Church and Court music of the baroque age to the "effective" and "entertaining" symphony created to satisfy the demands of a bourgeois public which wanted to be interested, amused and excited when paying admission to a concert, cannot be understood without consideration of the far-reaching changes in the political, economic and social structure of the time and their effect on culture and the arts.¹

It is rather surprising to note that the musicologists occupied with the early history of the symphony have traced its origins in Italy, Austria, Bohemia and other regions but have so far omitted the most natural investigation. Johann Stamitz, who was certainly one of the most important representatives of his epoch and regarded as such by his own contemporaries, has till now been known by a limited number of works only. And this despite the fact that his compositions are easily accessible in a great many libraries, and that the startling impression he made on his public, especially in Paris,

¹ An outline of the "Mid-Eighteenth-Century Transformations of Style" was attempted by the present author in an article for *Music & Letters*, Vol. XVIII, No. 3 (July, 1937, pp. 265-275.).

is so well known.² Studies have hitherto been based exclusively on the few symphonies and orchestral trios edited by Hugo Riemann, works that are but characteristic of the later mature style of the composer.

An inventory of Johann Stamitz's compositions shows an output of about one hundred and seventy-five works including a Mass and some minor vocal church music, some interesting solo concertos (among them probably the first ever written for the clarinet),³ sonatas for solo instruments and chamber music combinations and some seventy-four symphonies. The minor church compositions, the greater part of the sonatas and chamber music and nineteen symphonies can be attributed to an early creative period (till about 1745), while the Mass, most of the concertos and fifty-five symphonies seem to be works of the mature composer (who died in 1757 at the early age of forty).⁴

An examination of Johann Stamitz's stylistic development induces a more understanding approach to the problems of the "transition" period; and the comparison of his early sonatas and symphonies with the compositions of the later period gives us an insight into the origins of the "new style" round about 1750.

* * * *

A set of sonatas for violin and continuo, later published as Op. VI, Nos. 1-6, in various editions, marks the end of the first stage in Johann Stamitz's creative development. All sonatas and symphonies originating prior to this period approach such a form as that finally evolved in these sonatas. Their obvious prototype is the Italian violin sonata at its most progressive, as seen in the works of Carlo Tessarini. This Italian master who spent considerable time in Stamitz's native Bohemia, seems to be the first composer to use a threefold appearance of the main subject in a succession of tonic-dominant-tonic in a sonata movement. The main subject is usually followed by a not too pronounced subsidiary theme that leads to an epilogue and a coda in the dominant. The second part begins with a literal quotation of the main subject in the dominant. After a short working-out section, in which sequences and elaboration of the motives play the most important part, there follows a restatement of the main theme in the original key. While the sonatas of Pergolesi have a pregnant second subject, it is the

² Compare the author's biography of Johann Stamitz, R. M. Rohrer, Brünn, 1936.

³ See *Music & Letters*, Vol. XVII, No. 2 (April, 1936, pp. 147 foll.).

⁴ There are no indications of the chronology of Stamitz's compositions; the writer's only clues are stylistic peculiarities.

thematic construction and sonata form of Tessarini's compositions that show the greatest affinity to the Stamitz sonata type and thus to the early classical form in general. The Italian's sonatas are usually in four movements. The first Allegro is preceded and followed by short slow movements the second of which is written in a key nearly related to that of the whole work. The fourth—quick—movement has usually the same form as the first Allegro described above.

The earliest symphonies and sonatas of Johann Stamitz show a likeness to Tessarini's sonatas; but the sonatas (Op. VI) are proof of a progressive formal development. All six have three movements only. The first is slow, and in spite of its sweet songfulness is of a definite virtuoso conception; its themes are reminiscent of the baroque type. The second movement is an Allegro; the main theme is generally short (about four bars) and is followed by sequences leading to the dominant in which a second subject is introduced, different from the first in its melodic and harmonic character and leading to an epilogue. The development section—we can well use the term for these sonatas—begins with the literal quotation of the beginning of the first subject in the dominant and then takes up an oscillating figure or part of a motive with which sequences are formed in various keys until the main tonality is again reached. The restatement of themes is usually curtailed before the epilogue is repeated in the main key. The third and final movement is a Menuet, with a Trio distinguished from the first part in key, rhythm, and melodic quality. The thematic material of the three movements is closely related, and, apart from this, motives from one movement often reappear in another—a peculiarity which is characteristic of Johann Stamitz's later symphonies too. His followers and imitators have completely abandoned it, however, and it is only much later that composers again link together the different movements of a sonata or symphony by using similar thematic material.

In all instrumental works composed prior to these sonatas (Op. VI)—and there are symphonies, chamber trios, violoncello sonatas, and violin compositions all preserved in manuscript—we feel that the composer has not yet found an adequate form for mature expression. The symphonies are particularly easily discernible: not only their formal structure but even the opening themes enable us to say whether they are early or later works. The Allegro movements of the early symphonies do not start off with the vigorous "heroic gesture" that is so characteristic of the

mature Stamitz; they are of Neapolitan character or, if a subject already seems somewhat similar to the spirited themes of the later works, there is yet nothing in it of the energy and significance of the later examples, nor does it contain the great variety of contrast and nuance that composes the typical opening of the later period. The slow movements of these early works have not the simple melodious tenderness of the later symphonies, and the last movement is still the Menuet (the appearance of which, by the way, does away with the opinion of some scholars that the Menuet movement was later "added" to a three-movement symphonic scheme). The orchestra used in the early symphonies generally consists of strings only. Where two horns are included they are treated in the traditional frugal manner—their only prominent appearance being in the Trio of the concluding Menuet where they are frequently given solo passages—a practice still predominant in the mature symphonies of Stamitz and in many a work of the following classics.

A characteristic feature of Stamitz's early symphonies—and, by the way, of his vocal compositions of that period as well—is a preference for syncopated themes. In a smaller degree these can be found in many of the composer's subsequent works, but other peculiarities were eventually completely abandoned—in particular the predominance of triplets in the slow sections, the short movements (such as are characteristic of Tessarini's works), and the Polonaise, Menuet, or Variations as Finale.

Summarizing we can say that the foundations of Johann Stamitz's symphonic form may be seen in the art of the Italians whose position in Stamitz's native country was due to the taste of the noblemen and the Jesuits who governed the cultural life of Bohemia. His personal characteristics can be found in the sharper contrasts given to his secondary themes, in his use of the sonata form with a threefold appearance of the main subject and an elaborate working-out section, and in the employment of three movements only: Allegro—slow movement (or vice versa)—Menuet (or Polonaise) with Trio, or Variations.



Roused by the progressive spirit prevailing in Mannheim and by the demands of the public for variety and contrast, for a steady change of tension and relaxation, excitement and tenderness, Johann Stamitz quickly becomes the "revolutionary stimulator" as he has once been called. And he begins writing the works which won him his great fame in the eighteenth century and startled and enraptured the public of Paris, then the European music centre.

The first main subject of Stamitz's mature symphonies—preceded in some works by striking chords calling listeners to attention (a means still used by Beethoven in the opening of the *Eroica*), and in others surprisingly introduced after a mounting "rocket"—represents an original and dashing musical inspiration that is always recognised even when appearing in a somewhat transformed state. The theme is composed of short characteristic motives, the harmonic quality of which is revealed by the subordinate voices. [A motive is characterised by its melodic intervals, its rhythms, dynamic gradation, phrasing, and harmonic foundation.] The character of the transition from the first to the second theme is similar to that of the earlier Stamitz compositions, but melodically much simpler, and a more prominent part is given to harmonic and dynamic variety. In the later works the second theme has the characteristic soft *cantabile* in sharp contrast to the forceful beginning. Against the emphatic *forte* of the first subject stands a sweet *piano*, the mounting "rocket" of the beginning is opposed by a quiet melody, and the second subject is usually written in the dominant or, in the case of the minor key, in the relative major. The exposition is brought to an end by a short epilogue with a final coda in the dominant.

The working-out section in the symphonies of this later period, while derived from the earlier type, is of a more advanced character: being highly artistic and rather extensively elaborated. The melodic ingredients of the main themes are developed in new combinations, and fresh harmonic and contrapuntal interpretations are introduced. Counterpoint, upon the artistic mastery of which depended the beauty of baroque composition, becomes degraded to a means of giving a more interesting character to the development section (that Johann Stamitz had a thorough knowledge of counterpoint may be seen from the sacred works of his early period), and rhythm, too, acquires a new sense. While in the reprise of the earlier symphonies the subjects often re-appear shifted by half a bar, the beat becomes pre-eminent now, and the theme, being rhythmically defined, does not permit any shifting across the bar.

A further step in the development—one that allows us to distinguish between earlier and later compositions within the later period—is the advance in handling the secondary instrumental parts. First they are a mere substitute for the *continuo*, the wind instruments serving as harmonic support. Later the bass quits its rôle of being an harmonic foundation only and becomes an autonomous and occasionally even a leading voice, while the accompanying

parts carry the motion forward: in the mature symphonies they are characterised by a continuous elaboration of the main motives. Hand in hand with the pregnant characterisation of themes and parts goes a rapid change in the art of orchestration. The peculiar sound and technique of each of the various instruments are considered important, and the composer uses extensively this fresh means of producing variety and contrast by working off the different instrumental groups one against the other. While the earlier orchestra was composed of strings and horns only, oboes, flutes and clarinets are now added, not only to support the harmony but also to perform characteristic tasks of their own.

There follows a slow movement which, in its tenderness of feeling, is again completely different from the formal and forceful opening Allegro. The Allegro-type of the earlier works, derived from the "songful Allegro" of the Italians, had a certain affinity to the Lento- or Adagio-type of theme; but with the complete change of the Allegro-character, the difference between the first and second movements—resembling, in fact, the opposition of first and second subjects within the sonata form—becomes much more apparent. In order to follow Stamitz's development in this direction (and with that the development of the early symphony in general), it is rather instructive to examine the following group of first themes taken from different creative periods.

Compare the beginning of the violin sonata Op. VI, No. 2.



with the famous beginning of the first orchestral trio published as Op. 1 by various Paris and London firms



and finally with the latest type of first subject which, with the composition of two contrasted thoughts within the theme itself, represents the immediate predecessor of the classical theme:



(This characteristic example is taken from one of Stamitz's last works, the above-mentioned clarinet concerto).

In order to see the transition from the adorned, Neapolitan, baroque-like theme of Stamitz's earlier slow movements to the simplicity of the later compositions, we may choose the Adagio from the violin sonata Op. VI, No. I.



and the Larghetto from the orchestral trio Op. I, No. 6.



In the later four-movement symphony still another contrast follows the tender Adagio with its soft and flowing rhythm: it is the rhythmical dance movement, the Menuet, with a Trio which again offers a new contrast. The last movement is buoyant, boisterous and high-spirited, a formal balance to the opening Allegro.

The themes of Stamitz's later symphonies impress the casual listener as being the light extemporalisations of a temperamental musician. Yet a closer acquaintance reveals that the consequent elaboration of the motives, the effectiveness of the rhythmic, dynamic and instrumental devices, the thoughtful opposition of contrasts and the contrapuntal craftsmanship form the hall-mark of a serious and painstaking composer. The "sigh", the "slurring" phrases of the opening, and all the other frequently mentioned "mannerisms" are minor characteristics of Stamitz's music, features designed to intensify the emotional content. The ingenious grouping of these little adornments around explosive beats helped to produce the exciting dynamic effects that carried away the bourgeois concert public of the seventeen-fifties. The music of Johann Stamitz's followers and imitators (including his sons, Charles and Anton)

lacks the substantial foundation of his original art, and only the levity of the musical idea remains; the mannerisms, moreover, become mere empty flourishes, for in most of the works of these younger composers a highly developed sense of dynamic and rhythmic effectiveness seems to be absent.

The *crescendo* too—which had become so exciting a means of dynamic animation in Stamitz's symphonies that an entire audience is said to have gradually risen from its seat with the gradual increase of the orchestral sound—develops with the later generation into a mere effect for its own sake. The *crescendo* of Johann Stamitz is more than an effect; it is a massing of energy to be followed by a sudden and surprising *piano* (later to become a peculiarity of Beethoven). In addition, the *crescendo* is more than just a characteristic feature in the dynamic structure of a symphonic movement, it is equally prominent in the design of the entire work. The composer unconsciously obeys the demands of his public for excitement and variety, and his striking music meets with an overwhelming success.

* * * *

An understanding of the spiritual foundations of the transition period round about 1750 and a knowledge of the stages that led to the classical symphonic style of the second half of the eighteenth century are of more than a merely academic interest. I believe that they are of the utmost importance for the would-be listener to the music of that age or the later classics and, in particular, for the artist who wishes to attempt to bring to it a new and appropriate spirit of interpretation. The stylistic development apparent in the comparison of Stamitz's early and mature work is typical of his period in general and offers an explanation for many a peculiarity in the works of the classics.

The violinist, who will be amply rewarded for taking up Stamitz's solos or violin sonatas, the conductor who could do worse than enliven his programmes with a charming and attractive pre-classical symphony, and the listener who is keen on surveying new ground—all can gain a great deal from the study of that interesting epoch which gave the foundations to the art of Haydn, Mozart and Beethoven and, in some measure, to the entire development of the classic and romantic eras, to the music that is the mainstay of programmes in the concert-hall and broadcasting studio. An appreciation of the constructive and dynamic genius of Stamitz, and an insight into his mastery of binding together the most varying and contrasting elements into an organic whole will do away with the

prevalent opinion that all pre-Haydn symphonies are trifles which do not really matter. When presented by a sympathetic conductor—one bestowed with a lively temperament, as able to feel every shade of mood and sentiment as Stamitz himself and his successor at the head of the Mannheim orchestra, Christian Cannabich, must have been—the public of our time cannot fail to be impressed by this astringent and joyous music which has surprised generations of highly cultivated and fastidious lovers of music.

Appendix

THE WORKS OF JOHANN STAMITZ

The following is a list of Johann Stamitz's compositions, compiled from the author's detailed thematic catalogue which was to have appeared as the second volume of the biography.⁵ Most of the works have been scrutinised by the author, and copies of the more valuable compositions are in his possession. Many works—known from contemporary catalogues—are still missing and may be hidden in some abandoned Bohemian castle or on the shelves of neglected libraries. The catalogue, comprising items from European and American libraries and all Bohemian and Moravian castles and churches in reach, may be regarded as very nearly complete.

A. Vocal Compositions (all in MSS.).

1. Two Arias ("Omni Die" and "De Omni Tempore") for voice (No. 1, bass, No. 2, soprano) and orchestra.
2. Lytaniae Lauretanae for four voices, strings, and organ.
3. Lytaniae Lauretanae for four voices, strings, clarini, and organ.
4. Motetto de Venerabili Sacramento for four voices and orchestra.
5. Kyrie and Gloria for four voices and orchestra.
6. Missa in D, four voices, choir, orchestra.

(A concise description of these works was given in *Musica Divina*, Vienna, Vol. XXIV, 11, pp. 161 foll., November, 1936.)

B. Instrumental Compositions.

I. Chamber Music.

1. Soli: Two duos for violin solo (published as Op. II in various editions Vienna, Paris, London).
2. Sonatas: in MSS. Four sonatas for violin and continuo.
One sonata for cembalo and violin.
Six sonatas for violoncello and continuo.

Published:

Six violin sonatas (Op. IVB).

Six violin sonatas (Op. VI).

(Both sets published in Paris and London.)

⁵ The first part of the Stamitz work (the biography) was published in 1936 in Brünn, and the originally planned publication of the second volume (catalogue and discussion of the works) had to be abandoned for obvious reasons.

3. Trios (all in MSS.): Two trios for flute, violin, basso.
Two trios for two flutes, basso.
Four trios for two violins, basso.
Nine dances for two violins and basso.

II. Concertos.

1. For Wind Instruments, in MSS. Seven flute concertos.
One oboe concerto.
One clarinet concerto.
Published: One flute concerto (London) (Op. IX).
2. For Violin, in MSS.: Eight violin concertos.
Published: Six violin concertos (Paris) of
which only Nos. 1 and 6 have been traced.
3. For Harpsichord, published: Six concertos (Amsterdam, London).

III. Symphonies.

Thirty-five symphonies of different periods in MSS.
Published: Six orchestral trios (Op. I), various editions, Paris, London.
Six symphonies (Op. III, Paris, London).
Six symphonies (Op. IV A, ditto).
Six symphonies (Op. V, ditto), two of them trios.
Six symphonies (Op. VII, ditto).
Six symphonies (Op. VIII, ditto).
Three symphonies (Op. XI).

C. Compositions known from Catalogues but not found till now.

1. From the catalogues of the publisher Breitkopf, Leipzig (in which the themes of the works are given).
One symphony.
Seven sonatas for violin and basso.
Thirteen concertos for various instruments (violin, flute, harpsichord).
2. From other sources.
One capriccio for violin (reprinted in modern editions of David, Böhmer, de Angelis—without reference).
Six trios for two violins and basso (published by Breitkopf in Leipzig and Nürnberg, but not traced).
Six trios for flute, violin, and basso (published in Paris as posthumous work 1764 by Taillart).
One symphony in A-major, said by Riemann to be in the possession of the "Allgemeine Musikgesellschaft Zürich" but not found there.

D. Works which may be attributed to Johann Stamitz.

A collection of "Caprices" for violin solo, which also contains soli by Locatelli, Crome, Benda etc., and has been discussed in *The Monthly Musical Record*, Vol. 68, pp. 230 foll., October, 1938.

Marx Invades Music

BY

H. G. SEAR

ONLY with difficulty can the name of Karl Marx be kept out of serious conversation. He may not be read or understood by the majority of his admirers, but he is a factor, if not a force. Not so long ago respectable philosophies found no place for him in their theories, and histories found no space for his name in the index. Yet he would be a bold philosopher who left Marx out of his reckoning; for the Marxist theory at its best is revolutionary in the soundest sense of the word; the application of its principles has changed the face of society over a large portion of the globe, and his materialism may, in the long run, alter the whole conception of the arts.

The question will at once be posed, scornfully perhaps: What have Marx and his materialism to do with music? That scorn I shared myself; I know whence it proceeds. It is so easy in artistic affairs to regard Marx as a mere doctrinaire, whose name is associated with collectivism, communism and revolution. For the aesthetic soul recoils from a philosophy which appears to negate individuality and to restrain personal genius. As for materialism, it is diametrically opposed to the subtle emanations of the spirit as we all know!

But the time may come when art will be measured, at certain points, by the materialist dialectic scale. Rightly or wrongly, Marxists are already enquiring what part material environment has contributed to every form of art. Although many will argue that such strait principles as are commonly associated with the name of Marx will be the death of art, Marxists themselves retort that far from being aristocratic in its very nature, art is more common than is generally allowed; that far from materialism killing art at the very fount of life, far from a collective system destroying initiative, it is one of the crying shames of the individualistic system which preens itself so much upon the incentive of competition and reward, that for one genius it produces, scores have perished by the way, to say nothing of those that are stillborn.

Further than this, they assert that the technician, the mechanic, the humblest machinist even, all play a vital part in the efflorescence of art. The evolution of the clarinet, for instance, can be easily traced in orchestral writing. This, of course, is not to deny the influence of the composer's mind on the evolution of the clarinet. It is a Marxist postulate that out of material conditions come new ideas which modify present and direct new tendencies; these tendencies in their turn producing newer technical demands and so *ad infinitum*.

It must be remembered that of all philosophic historians, Marx has most clearly shown the "rôle of the productive agencies in historical evolution; nobody so masterfully exhibited their great determining influences on the forms and ideologies of social organisms".¹

Now this theory, far from being confined to material things that can be handled, or to mechanical processes, or to the problems of distribution, applies also to the environment in which men are born, from which they absorb their first notions of actualities. These in their turn prompt expression which experience and training make articulate. In a given group of people, the work they do, the food they win, the security they gain, actuate individuals in different ways. One will accept, one will rebel; here an orator will arise, here a poet, here a musician, a patriot, a traitor, a lickspittle or a tyrant.

Neglecting, for our present purpose, all of these but the musician, we have in Verdi a vivid exemplar of the Marxist principle. Casting aside for the moment our preconceptions concerning individualism as opposed to collectivism, let us watch in his case (and in that of certain of his contemporaries) his early expression being actually shaped by forces absorbed from his everyday circumstances. Not that the cause, Collectivism *v.* Individualism, is to be forgotten: Marx knew that the application of his general conclusions made for collectivism, and he intended this. Since in his political scheme propulsion was to come from the bottom rather than from the top, it follows that new art forms may quite well impose themselves upon a world governed by the many rather than by the few. For it is of the very essence of his thesis that a collective system may release a store of genius as yet undreamed of. But that is another proposition to be defended elsewhere.

It happened that certain investigations I was making caused me to examine a number of operatic plots, amongst them several of Verdi's. I was amazed by the political import of Verdi's earlier

works; an import, it seemed to me, that proceeded directly from his native environment, *through drama*—occasionally from various other countries—*into his music*; a consequence that was immediately recognized by his own people. In this connexion it must be remembered that in his own day, opera, though patronized and even financed by the wealthy, was a popular institution with the multitude; and to this day in Italy opera is a pursuit almost as popular as football in Britain.

It is, in fact, impossible to estimate Verdi's art without reference to Italian history. His very name was given a significance that has fallen to no other composer. The popular cry, *Viva Verdi!* did not merely express enthusiasm for Italy's greatest musician, but signified, in initials, *Viva Vittorio Emmanuele Re d'Italia*.¹

The Vienna treaties had given Austria virtual control of the Italian peninsula, and although Victor Emmanuel I heartily disliked the Austrian rule, his own reactionary inclination, which led him to reinstate into all the official positions ancient dotards from times even before the French occupation,² did nothing to secure the new consciousness of the people to his cause. Secret societies everywhere exacerbated the rebellious spirits of those parties which were advocating the independence now of this province, now of that. Ten years of faction and intrigue, abdication and exile, prepared the way for Mazzini, who, in 1831, exhorted Charles Albert, the new king of Piedmont, to unite and lead Italy and expel the foreigner. Now Charles Albert was not the man that Mazzini was, and the latter's active efforts only culminated in flight to England. But Liberal activities increased in character and number: the educationist Capponi, the federationist Balbo, the publicist Gioberti, and other public figures, brought all their various powers to bear upon the liberation and unification of the nation. All sorts of literature poured from their pens: the satirical poems of Giusti, the political tragedies of Niccolini, the historical novels of Guerazzi. By no means least, Verdi's operas played an important part in the movement. Although the statement of the author of the article on Italy in the *Encyclopaedia Britannica* that "these operas bristled with political *double-entendre* which escaped the censor" is somewhat exaggerated, it is true in the main, as we shall see.

Under the vigorous administration of Napoleon, the Italian people had learnt that in field and council they were the equal of the Austrians; this had engendered in them a national consciousness that was to resolve the differences of character, climate and speech into a new compound.

From 1840 onwards, the new spirit of revolt that surged through Italy found in the theatre a potent medium of expression, and Verdi's direct and passionate utterance was far more suited to the time than the wit, the easy grace, the melancholy of Rossini, Donizetti or Bellini.

In critics whose chief field of activity is aesthetics, there is generally a reluctance to relate the artist's impulse to his immediate environment. Such critics too easily attribute the quality of his art to the influence of this professor's teachings, or of that great author's writings. Thus, Ferruccio Bonavia, in his excellent essay on Verdi, points out that Rossini was attracted by Beaumarchais, Verdi by Shakespeare's comedy: and thence proceeds to assert that the Rossinian crescendos suggest a man who is ready to give the world what it wants with a contemptuous shrug of the shoulder, a man who has so easily mastered the way to success that he has no opportunity to realize the responsibility that goes with it; "but in Verdi's earliest pages" he goes on, "there is a sincerity and a down-right honesty that is never found in the more finished music of Rossini".³ But making all allowances for differences of character and temperament, the matter goes deeper than this. Great though it may be, the influence of Beaumarchais and Shakespeare comes too late; it is less fundamental than those forces which are absorbed out of the very air, so to speak, in the earliest years of life. These two men were at the parting of the ways; it was the end of one period and the beginning of another. Rossini had no more than sniffed the turmoil of political events. He recoiled from them instinctively. He was afraid of them just as he was afraid of trains.⁴ He was shrewd enough to meet the demand of the new market—with *William Tell*—but the coldness with which it was received put an end to his career. Not so Verdi. He was born into the peasantry (and a peasant he remained until his last day), amongst whom there was an inchoate resistance to foreign oppression. As the requirements of his professional training entailed removal from village to town, as the instinctive urgency of his genius responded to the teachings of ordered culture, so his human needs became more clearly articulate. Now he was caught up in a movement that was affecting and proceeding from poet, historian, philosopher and statesman alike. He was a man of the theatre—and the theatre was becoming not merely the medium of propaganda but the very arena in which the issue was joined.

Again, orthodox critics shy at the mention of propaganda. Verdi proved, says Bonavia,⁵ that music can be the art of war

as well as of peace: "but as an instrument of war", he continues, "it must inevitably resign some of its divine attributes". But must it? If the word war is the operative word in this sentence, then the answer is yes; but there is a sense in which all art is the instrument of something, even if that something be not defined. And one scarcely knows whether or not the word divine bears its own condemnation if it implies complete partition from the business of life itself. Shaw would claim that art which is not propaganda is not worth the pains bestowed upon it.

Francis Toye, another critic who is loth to allow that art may be concerned with political, moral or religious issues, mentions that Giusti commended the excellent qualities of the opera *Macbeth*; yet, because the poet urges the composer never to neglect an opportunity to reproduce in his music "that chord of grief which wakes the readiest echo in our hearts", he concludes that in using those words Giusti diminishes his tribute.⁵ But there spoke the ardent revolutionary, who lost no opportunity of driving home the lesson of his gospel. Verdi's public, highly inflammable at this very time, speedily discovered that gospel for themselves. At a performance of *Macbeth* in Venice, Macduff's lines calling on his comrades to save Scotland brought the audience to their feet, and the police had to be called in to restore order. For Verdi composed songs that were understood by the people; in this his trend was that of the major literature of his day and country. Settembrini wrote: "National speech will be a living language when it has been freed from expressions that the people do not understand. . . . Art must represent reality and fancy as the people conceive them—no longer the lyrical forms of the court, but the songs of the people",⁶ words that might well have been spoken by Lenin.

Of this school Giusti was perhaps the most powerful. His biographer, Lushington, is of the opinion that if he did not produce a work as monumentally great as Niccolini's *Arnoldo di Brescia*, his poems had a liveliness and immediacy that was greater in effect. Giusti called spades spades, and named names. He directed his onslaught as much against indifference in the people as against the tyranny of foreign dominion. Nor was his speech euphuistic, precious or romantic; "it was the strongest language of common life, the plainest and most popular expression of the Tuscan dialect, condensed, familiar, vivid and original".⁷ If it is allowed that these are high qualities in Giusti, they can hardly be blemishes in Verdi.

Already in the early forties, in Themistocles Solera, whose father

had been imprisoned by the Austrians for revolutionary activities, Verdi had found a poet who stimulated him to some purpose.

The demands that Verdi made upon the human voice, enforced by the violence of the emotions that inspired him, may have shocked the politer critics; but the general public, people of the soil, instantaneously sensed in his music their own national aspirations. In many an Italian theatre the audience swiftly identified the nostalgia of the Jewish exiles in *Nabucco*, the libretto of which was by Solera, with their longing for a land of their own; and this became a habit. It is a fascinating reflection that here and there in the social history of the world the people have spontaneously recognized in certain music that which they themselves would have translated into action had the time served.

Both the church and the police censorship had its eyes on *I Lombardi*, again Solera's libretto. It was feared that some of Solera's lines might be taken as referring to ideas occurring in the recently banned book by Gioberti, in which the author demanded the unification of Italy under the presidency of the pope. Once again the audience showed no doubt in identifying the sentiments of the Lombardy Crusaders with their own national desires. Giusti recorded the effect of the music in one of his poems. Finding himself one morning in the midst of a group of Austrian soldiers in the church of St. Ambrose, Milan, he is overwhelmed by a rush of resentful feelings hardly proper to the time and place. He hears a strain of mournful music; it is Italian music, the chorus from *I Lombardi*:—

"Verdi's the work—that cry to Heaven upflung
By hapless Lombards that of thirst are dying:
'Lord from our childhood's homes', thus it has rung
To many a heart with ardent leap replying".⁸

"A German hymn which followed left the poet full of deeper and kinder thoughts and earnest compassion for these poor fellows, blind instruments of a tyranny which they do not understand . . . sent here by the politic despotism which finds in the opposition of races the instrument of its supremacy, slaves keeping down slaves".⁷

But there is "no evidence that Verdi, when composing *I Lombardi* had consciously intended to take advantage of its patriotic attributes".⁵ Yet at this time he was toying with the idea of Hugo's *Cromwell* as a subject; *Ernani* from the same revolutionary hand, itself highly tendentious, was not far off; and the many intrigues of the plot of *Rigoletto* prompted the people to substitute the name

of Pio Nono for that of Carlo Quinto in one of the choruses. For the accession of the Liberal pope had promoted the notion that Gioberti's book was about to come true.

The abortive rising of 1848 moved Verdi to the depths, and when Cammarano suggested *La Battaglia di Legnano*, a drama dealing with the victory of the Lombard League over Frederick Barbarossa, the composer leapt at such a perfect opportunity to express his patriotic fervour. This opera, too, secured a delirious success.

From this time forward, roughly, the political fervour, and with it the vital necessity for propagandist operas, gradually abated. *I Vespri Siciliani*, of course, was composed for Paris, a city for whose artistic resources Verdi had but little respect; but because his fame was beginning to spread across Europe he perhaps desired a Parisian success to set a seal upon his career. We may reasonably suppose that he was becoming more and more conscious of his powers and position as an international composer as distinct from but not antagonistic towards his reactions as a patriot. We should not hasten to assume that the first reaction grew feebler. We should even reflect that it is more than possible that his favour was the more easily given to the libretto supplied by Scribe and Duveyrier because he was already familiar with the subject from the tragedy of the same title by his compatriot, Niccolini.

But there is another odd aspect of this opera. The Italian critic, Scudo, took the occasion of its successful appearance to deplore the conscious national claims of the Italians. "It is hardly an exaggeration to say", he wrote, "that almost all the wealthy amateurs of Milan, Turin and other cities of Lombardy were present on an occasion which had for them all the importance of a political event. In fact, the Italians of to-day do not regard artistic questions as simple problems to be solved and discussed in the severe regions of the mind. . . . In the success of a singer or of a work of any kind they see a national success, one more title to the esteem of civilized Europe".

Even that aspect did not relieve Verdi from the attentions of the censor. When *Un Ballo* was projected it was thought that that sensitive authority might object to such reflections upon the character of a reigning prince as might be derived from Gustavus of Sweden. That monarch was therefore translated into the Duke of Pomerania. Troubles and complications caused by the censor elsewhere were all eventually overcome or simply borne down by the stubborn composer.

At length the long-desired unification of Italy was brought

about. Many compromises were effected. Only the stoutest republicans held out against placing the supreme authority in the hands of the House of Savoy. Verdi was not one of these. His practical nature did not make it hard for him to abandon such political theory as he possessed, and, as Toye puts it, "to be influenced by the personality of a man rather than by the abstract principles for which the man stood". Much as Verdi admired the theories of Mazzini he could not but feel that Victor Emmanuel had *done* things; besides Cavour was the king's minister and Cavour could do no wrong as far as Verdi was concerned.

Of this attitude a Marxist could not possibly approve, but it has never been the object of this essay to show that Verdi was even an unconscious Marxist. How could he be? It will be sufficient if I have been able to show that his career aptly illustrates the Marxist axiom that it is not the consciousness of human beings that determines their existence, but their social existence itself that determines their consciousness; that social, intellectual and even artistic life are determined by the production of the material means of life. Verdi as a peasant was motivated by the material needs of peasants and the material restrictions and extortions imposed upon them.

As for Verdi, the politician, he became a member of the national parliament, where he followed Cavour's lead without question. Plainly, contact with practical politics shocked him. In factions and parties he saw nothing but vanity; and in this state of baffled revulsion and disgust he decided what most men of his strong individual personality would have decided: that world progress is due to men of talent and good sense. On this basis he demanded that those who conduct public affairs should be citizens of great talent and immaculate honesty. No easy demand if carried to its logical conclusion.

So in disgust at the disaster of Addua in 1896 he felt that the Italians in Abyssinia got only what they deserved. For, "brought up in the old school, he could not appreciate the advantages of colonial enterprise", as Toye somewhat innocently puts it, continuing: "A fate which he thought and hoped would one day be shared by the English for their 'tyranny and oppression' in India".⁵ (Italics mine.)

He retired to his home at Sant'Agato where he bred horses and composed music incomparably finer in texture, it must be admitted, than that of his fiery youth, but from the Marxist point of view, less positive. Yet at a time when many critics saw in the music

of the later Verdi—in *Aida*, *Falstaff* and *Otello*—only the influence of Wagner, Shaw was quick to observe that the only basis common to both was the stimulus given to Verdi's self-respect and courage by his share in the political activity of his time and to Wagner's by his share in the 1848 revolution.

I cannot persuade myself that Verdi had an intellectual interest in politics.⁹ As a peasant, as a man of the people, suspicious of authority, antagonistic to clericalism, as an Italian, shrewd and frugal, he knew what he wanted. But all this, surely, was instinctive; it was of the soil; it was in his blood. Had he ever, by taking thought, formulated for himself cause and effect as made manifest in the current social life?

As a dramatist it was his instinct that served him. His literary taste was practically nil. Cut, abbreviate, were his constant charges to his librettists. His passion for brevity was instinctive. In him, as in his characters, there was none of the deliberation practised by Wagner; and Shakespeare, whom he regarded as the master poet, was ruthlessly condensed, whether in *Macbeth* or later, in his maturity, in *Otello* and *Falstaff*. Not the thought, not the speech, but the situation was his lodestone. His instinct never failed him.

It is probable that if he had had the political philosophy of a Wagner, or the conscious polemic of a Shaw, his tunes, his choruses, would never have been so passionately seized upon by the common people. It was the instinct that he shared with them that served them.

About Verdi there was nothing precious. He saw himself with most unromantic eyes, as a working musician and farmer. Apart from the fact that by the time he was half-way through his long career a unified Italy was an accomplished fact, he trod the path of common men: as he grew older his political passions cooled. Precisely there is your proof that his political urge was certainly not an intellectual one. If he had been saturated with political theory, if he had been equipped with polemical ideas, if he were ever the *conscious* revolutionary, they would never have left him.

This attempted application of Marxist philosophy has at least been an interesting adventure. Its inquisition probes deep; it has opened up in my mind wide fields for speculation. I see before me great highways to travel and doubtless some blind alleys. But even blind alleys have their fascinations.

Appendix

REFERENCES

1. *Encyclopaedia Britannica*.
2. "Our rulers are always in the habit of picking out the worst and lowest of men to serve them and the State; and they wonder that in time of trouble these rabble are only in the way." (Giusti: Prologue to *Gingillino*, 1844.)
3. Ferruccio Bonavia: *Verdi*. 1930.
4. "This art of music which is based solely upon sentiment and ideals cannot escape the influence of the times we live in; the sentiment and ideals of the present day are wholly concerned with steam, rapine and barricades. Remember my philosophical determination to give up my Italian career in 1822, my French career in 1829. Such foresight is not vouchsafed to everyone; God granted it to me and I have been granted it ever since." (Rossini in a letter to Pacini, 1866.)
5. Francis Toye: *Giuseppe Verdi; His Life and Works*, 1931.)
6. Luigi Settembrini: *Lezioni di Letteratura Italiana*.
7. Henry Lushington: *Giuseppe Giusti*. 1859.
8. Giusti: *Saint Ambrose*, trans. Lushington. There is a freer but less pointed translation by W. D. Howells.
9. Lushington [*op. cit.*]: "No man, we may observe, really lays out his career for himself as those do who, after the events, speculate on his life. Nor did Giusti, probably, more than others, foresee from the beginning, and resolve upon the course in which circumstances and his genius conducted him . . . but he felt towards the evil which he saw, as Dante felt, and as all men ought to feel, . . . that is, as towards a thing that ought to be attacked and destroyed."

Song Translation

BY

E. G. PORTER

SOME years ago I suggested that we ought to draw up "authorized versions" of all the great vocal music in English, and again brought the matter forward about three years ago with special reference to Schubert's songs: the response was not very encouraging, with one exception. This was a communication from Ernst Reinhold, an authority on the Schubert songs who is desirous of producing a complete edition in English, and they are chiefly his ideas which are embodied in this article, for he has encouraged me to translate and then criticized the results with great care and made many useful suggestions.

Various translations—good, bad and indifferent—of some of the songs appear spasmodically, so that singers cannot really be blamed for not using them at recitals. We therefore keep to the bad old English custom of having song recitals in almost every language but our own; and yet what real value is there in presenting songs in a foreign tongue? The language is generally foreign both to singer and listener. Excluding the cultured minority who possess a thorough knowledge of German it is safe to say that for the remainder the words can have no relative significance and certainly no connotative value. Most English singers would give a very much better rendering in their own tongue in which the words and phrases would carry a wealth of meaning and emotional suggestion.

For this is what matters in a song, the whole art of which since Schubert's time consists in following the emotional content of the poem not only line by line, but on occasion, word by word. It is true that there are some songs which pursue the tenor of their way in so even a manner that the title is a sufficient clue to their enjoyment, but many require a full and literal translation in order that they may be fully appreciated.

For example, in the line "es wird mir dann so wohl und weh" from *Wehmuth*, the word "wohl" is on a major chord while "weh" is on a minor, so that they must be translated by "glad" and "sad" (or their equivalents) at these precise points in the line. In

Am Grabe Anselmos the melody to "Ach, dass hier in diesem Grabe mein Anselmo ist" ends with a beautifully sweet turn: sadness has gone for a moment at the mention of the dear friend's name, therefore the translation must have the name on these notes. In Schober's *Pilgerweise* Schubert has used a *forte* for one phrase only in the six pages of music—for the first half of "reisst in des glückes Lustgewebe ein Faden nach dem andern ab". He felt that the verb "abreissen" was a heart-rending cry and thus marked it, and the English version must have some such word as "torn" at that exact spot.

Hundreds of such instances could be quoted, and if those people who charge Schubert with carelessness in the matter of prosody would study the songs for themselves they would be amazed at the strokes of genius by which at every turn the composer gives emphasis and colour to what he considers of vital importance. Perhaps the real point is that people differ as to where they consider the emphasis should be; but we must allow Schubert to have his own ideas on the matter and accept his reading in his own works. An excellent example of his method is to be found in the emphasis he gives to the word "and" in *Pilgerweise*: that this was intentional is proved by his giving the lines "Könnt ihr dies arme Herz erquicken und es befrein von langem Druck" in a four bar phrase (with a short "and") and then repeating it in a five bar phrase with the word "and" four times as long as before, on a discord marked *f*.

Therefore we must look on the songs as "translations" of the poems, and the English translator of the words must face up to the task of translating "translations". A perfect version of, say *Prometheus* may be of no value to the singer simply because certain words will not coincide with certain notes of the melody; and a translation that is most suitable for Schubert's setting may not be the most suitable for that of Wolf.

This is a point which most translators overlook. Their plan is to produce a good poem that shall have the requisite number of syllables for the music, and in writing a poem one considers the look of it on a printed page—it has a certain visible form. But in the matter we are now discussing this consideration is not necessary: the words should not be separated from nor considered apart from the music. Thus, avoiding one difficulty, we are more free to grapple with the problem of finding the apposite word for a given musical phrase.

Schubert found certain words of special significance and used these as his pivotal points; they may be marked by modulation, by soaring or sinking phrases, by stress of pitch or time, or by any one

or more of many inflections; it is the translator's task to recognize these words and use them also as pivotal points in *his* rendering of the poem. He may not like the look of the result, but he has only the listener to consider. If the original idea is retained in each line and the vital points are true to the music so that the listener can follow these as the song is sung, then the work, for its purpose, is perfect.

There do not seem to be many of these perfect translations yet in existence, but there are many that are good in part and this is why it seems to me that translators should get together on this problem. There are all sorts of difficulties that might be solved by discussion, and really satisfactory translations might thus be welded together. For instance, the tremendous power of the C major outburst in *Gruppe aus dem Tartarus* is absolutely ruined if "Ewigkeit" is rendered as "Eternity" with its weak first syllable. I have suggested "Endless Time" but someone else may have a much happier solution. Then there is the song generally known as "The Raven" (*Die Krähe*), but this is not a satisfactory title; would the Scots word "Corbie" do? Surely there are some keen Schubertians who would like to tackle these problems,—even those who do not feel equal to rendering complete poems might help with difficult titles and phrases, and suggest improvements in available translations.

As, from the very nature of this work—which is all for the glory of Schubert—there can be no egotism, so we should be willing to pool our ideas and produce translations that could be embodied in a complete standard English edition worthy of such immortal works.

Music in Medieval Baghdad

BY

DENNIS STOLL

FROM the desert of Arabia, from the great salt deserts of Persia, long lines of colourful caravans sought Baghdad. Merchants and pilgrims, comfortably undulating on camels across parched seas of sand, looked eagerly toward the commercial and cultural oasis of the Middle Ages. For five centuries Baghdad flourished, a virtual epitome of all the prosperity and wonder of the Orient. It was a friendly city, with plump worldly domes and slim mystic minarets, housing the richest treasures of mammon and of the mind that traders and scholars had yet amassed. Scattered liberally among the narrow streets and gay bazaars were public and private libraries; countless adult schools of music and letters. Towering, like Solomon in his glory, above them all, there was the great college *Bait al-Hikma*, "House of Wisdom".

The brilliant culture that it represented, gilded into a Golden Age by generations of *littérateurs*, cannot be dismissed as a mere gorgeous fable of *The Arabian Nights*. Dr. Farmer, author of many valuable books on Arabian music, claims for the Abbasid period (750-1258) that "Art, science and letters rose to an eminence unheard of since the days of Grecian splendour". And Dr. Thorndike, comparing the busy streets of Baghdad with the state of medieval Europe, declares that they "produced a far more flourishing activity in the fine arts and the industrial arts". Ibn-Khaldūn, generally considered the leading Muslim historian, asserts that under the Abbasids music was carried to perfection. *The Encyclopaedia Britannica* refers to Arabia as "the most civilised nation of the time". Both Lane and Burton substantiate these views in their copious notes to *The Arabian Nights*.

Although the citizens of Baghdad never dwelt in floating palaces or flew abroad on magic carpets, they did live in an astonishing cultural atmosphere: they enjoyed sights and sounds and perfumes very different from those we now associate with Eastern cities. In the Golden Age men were not satisfied with the swinging *hudā'*,

the simple song of the caravan, any more than they would have been satisfied with the present inadequate drainage system. The delicate flower of their classical music has withered, just as the ancient system of canals, aqueducts and cisterns, that once supplied water to every house in Baghdad, has fallen into disuse. Neither the classical music nor the waterways have been replaced by anything pleasanter.

The classical music of Arabia was called *ghina' al-mutqan*. Its invention is attributed to Tuwais, "The Little Peacock", who earned a wide reputation in the mid-seventh century for his original songs, which he sang accompanying himself on the *duff*, a square tambourine. All *ghina' al-mutqan* was melodic: whether a musician had his song accompanied by one or a hundred instruments, only the melody was performed. But a species of percussive counter-point, known as *iqa'*, giving scope for instrumental virtuosity, added a complex variety of rhythms. The earliest and most popular of these counter-rhythms was the *hazaj*: as the art developed groups of instruments played different rhythms concurrently, making a kind of chordless harmony.

The illusion of harmony was also created by the improvised variants with which a singer or player habitually adorned a melody. Even to-day Europeans are deceived by Arabian radio orchestras into thinking that the gossamer of ornaments constitutes actual harmony.

In medieval Baghdad orchestras were composed largely of women, professional minstrels trained at musical academies. It may be remembered how the Caliph Hārūn al-Raschid called upon his famous orchestra to awaken his drugged guest. In the words of Burton's translation of *The Arabian Nights*, "He commanded one of the handmaidens to take her lute and strike it over the Wag's head, while the rest smote upon their instruments. So they played and sang, till Abu awoke . . . and heard the symphony of lutes and tambourines and the sound of the flutes and the singing of the slave-girls". On formal occasions the women's orchestra performed behind a thin curtain; but in the privacy of the harem they sat openly and unveiled.

There are several instances of amateur chamber music in *The Arabian Nights*, notably when the three ladies of Baghdad were accompanied by the tipsy mendicants. The latter gentlemen, according to Lane's translation, "asked for musical instruments; and the portress brought them a tambourine of the manufacture

of El-Mōsil, with a lute of El-'Erāk, and a Persian harp. Whereupon . . . they played upon these instruments, the ladies accompanying them with loud songs".

Farmer points out that music with the Arabs was part and parcel of their daily lives. Not only were the courts of the Caliphs crowded with professional virtuosi, but the ordinary man had his *qaina* or female musician, "who was as common in the Golden Age of Muslim civilization as the piano was in the Victorian era". Some of the girls, who were exceptionally talented, attracted as much attention as the modern *prima donna*. There is an old story of Caliph Yazid II's favourite singer, Habbābeh, which relates how she accidentally choked herself to death with a pomegranate pip. The infatuated Caliph clung to her lifeless body in despair for several days and nights. At length, realizing that he had heard the last sweet song from her throat, he died of grief. Hārūn was also very fond of singing-girls, and is said to have built a school for them every time he built a mosque. Among the best-known were Inān, who composed verses for the Caliph's own melodies; Ubaida, of whom it was said "anyone who plays the guitar after her seems to make a mere noise"; and Dhāt, "Mistress of the Beauty Spot", who cost the Caliph 70,000 silver dirhems.

It must not be inferred from this catalogue that music in Baghdad was merely employed as an aphrodisiac. To the enlightened Muslim music was an aesthetic and spiritual influence, "stirring the heart to see Allah". Avicenna, the eleventh-century philosopher, held that only by ennobling and purifying the sensual passions by means of music can man fit himself for contemplating the Infinite and Eternal. His contemporary, Al-Hujwirē, divided those who hear music into two types: "the ones who listen for the spiritual meaning, and the ones who listen only for the physical sound". Islam itself, it must be remembered, encourages belief in ethereal "black-eyed houris" playing upon lutes in Paradise. The Prophet on more than one occasion expressed his wish to hear a *ghazal*, love song, that he might be reminded of Paradise.

That women played the greater part in musical performance in Baghdad is undeniable. While there were some male musicians of outstanding executive talent, it was at composition that they generally excelled. The court of Hārūn boasted at least three male genii: the Persian Ibrāhīm al-Mōsilē, his son Ishāk, and the singer Mukhāriq. All three became the Caliph's "boon companions". Ishāk, probably the most widely famous, accompanied his father to Baghdad as a mere child. He matured into a man of wide culture,

winning a reputation in letters and the law, quite apart from music. His library was one of the largest in Baghdad. Among his many books on music and of collections of his own songs were: *Book of Notes and Rhythm*, *Book of the Singing-Girls of Al-Hijāz*, *Book of Songs sung by Ishāk*. Yahyā ibn-'Ali says of him: "Ishāk was the most learned of the people of his time in music, the most accomplished in all its branches, the best performer on the lute and most of the other musical instruments".

Al-Mufaddal ibn-Salama has left a very interesting contemporary account of the instruments in use during this period (ninth century). He mentions some thirty odd varieties of wind, strings and percussion, so it was no small feat of Ishāk's to have been able to play most of them. At this time all stringed instruments were plucked, the bowed *rebāb* not being known, it would seem, until later in the century. Al-Mufaddal attached importance to the *ghirbāl*, or round tambourine, claiming that the Arabs were the first to make it. His mention of its use at wedding celebrations bears out the many instances in *The Arabian Nights*: "the singing-girls approached with their tambourines, and they continued to display the bride"; in another story "when he threw handfuls of gold into the tambourines of the singing-women, they were delighted, and said, 'We wish that this bride were thine'".

The *'ūd*, or fretted lute, was evidently very popular in Baghdad. In *The Arabian Nights* there is scarcely an evening that passes without mention of it. A typical quotation from Lane's translation is: "She therefore performed a piece on the lute, of the most admirable kind, such as would make a rock to shake with joy; and the sounds of the lute vied with the voice of Dāood". The most common form of lute was the *'ūd al-fārisī* of Persian origin. It was described by a seventh-century courtier as being made "by taking some wood of the pistachio tree, and cutting it into thin pieces, and glueing these together, and then attaching over them strings, which, when a beautiful girl touches them, send forth sounds more pleasant than those of rain falling upon a desert land". This instrument was superseded in the early part of the ninth century by an Arabian lute invented by Zalzal, the *'ūd al-shabbūt*, considered by contemporary virtuosi "the perfect lute". Land believes that the neck and fingerboard gradually broadened out to the belly of Zalzal's instrument, but the improvements on the Persian original are not certainly known. It was, however, undoubtedly the forerunner of the *shahrūd*, an arch-lute with a compass of three octaves and which was twice the length of the *'ūd*, invented by Hakim ibn-Ahwas.

The *tunbūr al-Baghdādī*, or pandore, rivalled the 'ūd in popularity as an instrument for accompanying the voice. Farmer quotes Al-Fārābī as an authority upon this and other instruments. The sonorous timbre of the Baghdad pandore, due to the drum-like structure of the sound-chest which was probably constructed with a skin belly, gave rich euphony. Solo music was therefore effective upon it.

The Turkish harp, a much larger instrument than the Persian *jank* which the Arabs had adopted prior to the Prophet, was introduced to Baghdad shortly before its fall in the mid-thirteenth century. We have records of instruments with from 36 to 72 strings being used in the courts of the later Caliphs.

To the end of the Abbasid dynasty Baghdad was a musical city. It represented five hundred and twenty-four years of Arabian culture. Music was ever "the one thing needful" for complete joy, whether to beggar or to Caliph. When the "City of Peace" was stormed and taken by the Mongols in 1258, out of over two million inhabitants one million six hundred thousand were slain by the scimitar or otherwise perished. Most of the colleges and musical libraries were destroyed. The professors and *littérateurs* who resisted were cut down: many students and singing-girls were committed to the flames, or drowned in attempting to escape across the Tigris. "The loss suffered by Muslim learning", writes Professor Browne, "defies description and almost surpasses imagination: not only were thousands of priceless books utterly annihilated, but . . . the very tradition of accurate scholarship and original research, so conspicuous in Arabic literature before this period, was almost destroyed".

Yet music in Baghdad was not quite dead.

When the Sultan of Turkey captured the city in 1638, he found that the flower had burst forth with renewed, though short-lived blossom. The singer Chah Kolou so touched the Sultan with his melodious lamentation that the lives of 30,000 prisoners were spared.

To-day, as everybody knows, the original vigour of Arabian music has been lost. The beautiful design of the Oriental carpet, the arabesques of Moorish architecture still remind us of the gossamer of the *ghinā' al-mutqān*: but it is practiced by few people in few places. The expression of elusive fantasy, the rendering audible of the vague mysticism of the East—these are no longer the aims of the Arabian musician.

Gone from Baghdad are the quaintly sonorous orchestras behind the curtain; the intimate soft and plaintive lute behind the lattice;

the gentle-voiced girls who sang behind the veil. Delicate poetry has had a shivering awakening from its sweet day-dream of the Golden Age. The music of the tinkling anklets, that once danced so gaily in the corridors of *The Arabian Nights*, has grown very faint. Baghdad is old, and too weary for the *ghinā' al-mutqan*. It prefers American swing.

Reviews of Music

Bartók, Béla. *Mikrokosmos*. (Boosey & Hawkes, Ltd.) Vols. 1, 2 and 3—3s. 6d.; 4, 5 and 6—5s. each.

Pianists of limited ability (and their teachers) have already good reason to be grateful to Bartók. He has produced in the past many short pieces whose easiness makes them universally available, as their musical qualities make them universally attractive.

In his recently published *Mikrokosmos*, a set of 153 pianoforte pieces, Bartók has not only demonstrated once more his mastery in this field, but has produced a comprehensive work for the interest and delight of all musicians.

The first 4 books, so Bartók's preface tells us, have the most obviously "educational" quality of the 6, though differing from a conventional method by the absence of technical instruction in the form of letter-press.

There are, however, notes and exercises to supplement the text. "It is not necessary" writes the composer, "to study all 96 pieces". Similarly, Rameau, in his *Traité de l'harmonie*, wrote: "Those who are tired of studying all these keys, may pass on after the first 16 or 18 . . .". But Bartók expects more of the young student's intelligence than Rameau, for the first 10 of his pieces introduce many problems not likely to be solved without copious supplementary material. No. 8 for instance has already a key signature of F sharp and G sharp, though the tonal centres are obviously E major—C sharp minor.

Probably the elasticity of mind thus engendered outweighs a possible confusion in dealing with preconceived notions of the key-system, and is of obvious advantage in dealing subsequently with questions of polytonality and unusual scales.

Though naturally the interest of the pieces tends to increase as they become less elementary, it is astonishing how much musical worth is packed into something little more advanced than a five-finger exercise. There are usually titles which set forth the problem involved, as, for instance, "Minor sixths in parallel Motion", "Imitation and Inversion", "Clashing sounds" (the latter in Hungarian is so alarming as to make the clashes sound Mendelssohnian in comparison), and as brief exploitations of a simple technical idea, the pieces are certainly of equal value to the student of composition as to the budding pianist.

They possess the two first requirements of such studies—they are complete and they sound well. The devices they employ invariably give rise to real musical invention, and are inexhaustibly varied.

Mikrokosmos is obviously the production of one of the most original and fertile musical imaginations of our time.

H. G.

Book Reviews

Essays in Musical Analysis. By Donald Francis Tovey. Volume VI.
"Miscellaneous Notes, Glossary and Index". Pp. 188. (Milford:
Oxford University Press.) 1939. 10s. 6d.

This is the sixth, and last volume of one of the most remarkable works of music criticism that has ever been published. The chief significance of these volumes is the fact that they embody a collection of occasional notes written between 1902 and 1938, and that the opinions expressed by the author therein were essentially the same in the former year as are those he would wish to express in the latter, and that they are invariably right. There we have, beyond doubt, the true principles of the Arnoldian school of criticism demonstrated to perfection. It is simple enough—merely see things as they are and record them without any frills.

Each of the five volumes preceding that now under review is devoted to a particular type of composition, "Symphonies" in Volumes I and II; "Concertos" in Volume III; "Illustrative Music" in Volume IV; and "Vocal Music" in Volume V. In Volume VI, however, we have all the scraps which are neither fish, flesh, fowl, nor good red herring. *Colligit fragmenta ne pereant* may well have been the motto in the professor's mind when he projected this volume. The works included range from Linear Harmony and an Overture for Orchestra by Bach, to Fantastic Variations by Havergal Brian and a Rondo for Orchestra by Zádor, with such queer fish as Méhul, Reger, Mahler and Sibelius, coming in between. But the queerest fish of all must be the reader who deigns to peruse any one of these essays and fails to learn something about the work that forms its subject, or about music in general, that he never knew before. What should perhaps have been a Preface comes under the title of "Retrospect and Corrigenda", Tovey-like, almost at the end of the book. This and the immediately preceding essays on "Wagner in the Concert-Room", "The Venusberg Music: *Tannhäuser*", "Kaisermarsch", and "*Parsifal*, Act III", constitute the noblest aspects of the book, and were alone sufficient to give it a *raison d'être*.

In spite, perhaps because, of certain Toveyisms which let in occasional rays of sunshine upon a subject that could be made unutterably dull, that particular group of essays contains a great deal of sound philosophy, and I venture to suggest that, as they become more widely known, they may, and should be accepted as classics in their own particular line. But Toveyisms? Here we have one of the most delightful and characteristic of them all:

"If your notion of music is that of Charles Lamb in his famous Essay on Ears, you may not like 'sugar piled upon honey' better than he did; but you and the late Mr. Runciman (J. F. Runciman of the *Saturday Review*), will be well advised to refrain from attacking as 'prond academics' such patient and faithful servants of music for its own sake as Stanford and Parry."

The Glossary, although occasionally bordering on the unconventional, is a useful and stimulating section, and to such of us as have to make use of

Tovey as often as at least one worker in the highways and byways of musicology finds it necessary to do, the magnificent Index that covers the complete six volumes of the *Essays* must be hailed with the wildest enthusiasm as "an ever present help in time of trouble".

W. S.

In Defence of Hanslick. By Stewart Deas. Pp. 114. (Williams & Norgate, Ltd.) 5s.

The Hanslicks we have always with us, nor are the progeny any more inspiring for Mr. Deas' stalwart defence of their prototype. Hanslick had no more reason to be proud of his inability to appreciate the pre-Mozartians than has Mr. Deas to believe in the justice of his re-hash of the conventional twaddle about Bruckner (see pp. 107-8).

A quotation from Hanslick on "Opera in England" (pp. 96-7) forms one of the most astute passages in the book and proves that he had at least occasional flashes of insight, though in suggesting that this utterance might be fathered on Sir Thomas Beecham, Mr. Deas has surely overlooked the fact that Sir Thomas would insist on operatic stars as well as first-class *ensemble*.

From this readable little book Hanslick appears not so much a rogue (or even charlatan) as an intelligent music-lover with restricted knowledge and circumscribed vision. That he could write well on what he knew is evident from his criticism of *Don Giovanni*: but Mr. Deas has not shown that he knew very much.

Opera. By Edward J. Dent. Pp. 192. (Penguin Books, Ltd.) 6d.

Seldom can the reader have been offered so much for so little. Professor Dent's book is a fantastic sixpennyworth, packed with good things and written in his well-known lucid, instructive and entertaining style.

If there are occasions when he seems to allot to Sadler's Wells a little more than is really due there is always this qualification to set matters right (p. 15):

We know the type that cannot bear to listen to a Beethoven symphony unless the finest of all existing orchestras is playing under the one and only *maestro*; and when this exclusive connoisseurship is applied to opera we may be sure that it will not lead to Sadler's Wells.

This is a small point in a concise history of opera from Peri's *Euridice* almost to the present day, produced for the general public. There is only one improvement I should like to suggest—the provision of an index, but perhaps this is impossible at the price.

G. N. S.

Sixteenth-Century Polyphony, a Basis for the Study of Counterpoint. By Arthur Tillman Merritt, Associate Professor of Music, Harvard University. (Cambridge, Massachusetts: Harvard University Press.) \$3.00.

Professor Merritt's book ought properly to have been reviewed along with the American translation of Dr. Jeppesen's *Counterpoint* in the last number of this periodical, but it did not arrive until too late. It is a characteristic treatise of the present day, based, as the author openly acknowledges, on the work of R. O. Morris and of Jeppesen; it differs from Jeppesen mainly in its refusal to have anything to do with "species" or with exercises on a *canto fermo*. Professor Merritt seems to write mainly for students who are considering Palestrina and the other composers of the sixteenth century

analytically and probably not attempting to write much in the way of counterpoint themselves. Although he starts off by explaining the various clefs used in the sixteenth century, he prints all his examples in the treble and bass clefs, like modern choral music. Some of them he even prints in short score. In the preliminary chapter on plainsong he prints all his melodies in crotchets and quavers in the bass clef, without giving a single extract in Gregorian notation. This system certainly makes the examples very much easier to read for most students, and although such a practice must be severely condemned in serious practical work, it must be admitted that Professor Merritt's plan provides an excellent introduction both to plainsong and to Palestrina for students who are making their first acquaintance with these subjects, and especially for such students as are going to study them analytically and critically rather than to compose music themselves. There is an inevitable tendency among teachers to separate "counterpoint" from "musical history" as if these two subjects had nothing to do with each other; Professor Merritt's book is in the first instance a valuable adjunct to purely historical study. In the later chapters he does deal with composition; but although he approaches the subject by grades, beginning with two-part composition and proceeding thence to three-part and four-part, he is inclined to assume more ability and fluency than he is likely to get from pupils who have not been through the more elementary exercises on *canti fermi*.

The chapter on plainsong is short, but full of really helpful information for readers who want to grasp the underlying principles of plainsong construction without submitting to the "discipline" of daily attendance at the canonical hours. Plainsong devotees will however be shocked to find that Professor Merritt quotes an example from the *Missa de Angelis* without any warning to his students that this Mass is generally considered to be a deplorable example of the sham antique. When we come to the sixteenth century itself the book is generously provided with examples of complete movements, admirably analysed. The typical openings printed in the "constructive" section—for which the orthodox clefs are used—seem to need a little more explanation; but by the time that the student is ready to tackle these difficulties he will do well to go on to the treatise of Dr. Jeppesen.

The Harvard University Press is greatly to be complimented on the production of this book; it is an excellent piece of printing, and the paper is of good quality, not sized, which makes the book comfortable to handle. The music-type is a little old-fashioned as compared with the modern letterpress, but it is always dignified and clear.

E. J. D.

Techniques of Recording. By F. H. Goldsmith and V. G. Geisel. Pp. 43. (Chicago: Gamble Publications.) \$1.25.

No apology is offered for reviewing a technical booklet on the intricacies of recording in the pages of THE MUSIC REVIEW. This is a subject which the musician tends, shortsightedly, to disregard, and upon which the critical layman's knowledge is usually dangerously small. Here most of the aspects of the subject are touched upon and there are several lucid and interesting explanatory diagrams and illustrations, but 43 pages set a grave limitation which effectively prevents exhaustive study of any one facet, apart from the fact that such thoroughness would be out of place in a book designed as a popular introduction to an elaborate branch of applied science.

Even so, all who are in the least interested in the technical practice of recording are recommended to get hold of this book.

It is unfortunate that Messrs. Goldsmith and Geisel could not find enough space to provide a thorough dissertation on the process of "equalization" which they define as (p. 21):

. . . the logarithmic progressive increase in amplitude of the highest frequency that it is desired to record, from the outside to the inside of a record. It is accomplished by . . . increasing the high frequency response of the recording amplifier in like manner.

That the high frequency response of the modern commercial gramophone record decreases progressively as the reproducing head approaches the turntable spindle is, or should be a matter of common knowledge. This is an audible imperfection that many of us had come to regard as inevitable, but the process of "equalization" appears to offer a comparatively simple solution. Is there any good reason why it is not more generally applied?

G. N. S.

You and Music. By Christian Darnton. Pp. 159. (Penguin Books, Ltd.). 6d.

After the many splendid books on a wide variety of subjects which have been published in the Pelican Series at the ridiculous price of sixpence, one reasonably expected to find in this, a book written presumably for the plain man, a worthy companion to Dent's *Opera*, Thoerle's *Modern German Art*, Haskell's *Ballet* and R. S. Lambert's brilliant symposium on *Art in England*. To say that this book is a disappointment would be meiosis in an exaggerated form.

The title is as misleading as many of the statements in it. The "you" in the title can only be intended to refer to the reader, but the greater part of the book is devoted to expressions of its author's views and prejudices. These are, no doubt, of great importance to Mr. Darnton, whose favourite word appears to be "I"—but he imposes upon the indulgence and the patience of the public if he expects the man who is interested in music necessarily to be interested in Darnton.

According to the preface "this book is designed primarily for those who like music sufficiently to go to listen to it occasionally, for those who listen to music on the radio and on the gramophone". Such a book, if it is to be of any use at all, should be enthusiastic, well-informed, lucid in style, accurate in fact, tolerant in its views, and should encourage the reader to devote himself to the study and enjoyment of music. *You and Music* displays no love of the art: it almost reduces music to a matter of dates. The style is inchoate, there are inaccuracies and misleading statements. Composers in whom the man in the street is interested, like Sibelius, William Walton and Vaughan Williams, or should be interested, like Bartók and Bloch, are not even mentioned by name—Bruckner is referred to only as an influence on Mahler: and the student who seeks to come to grips with the latter composer is recommended to a recording of *Ich atm' einen linden Duft* but not to *Das Lied von der Erde* or the Ninth Symphony.

A book of this aim needs the fine prose and wisdom of Ernest Newman or the glowing words and passionate enthusiasm of Neville Cardus, not the undergraduate table talk which Mr. Darnton serves up. With the model of Constant

Lambert's exhilarating *Music Hot!* before him the author had no need to produce a book as full of holes as this is, even though on his own admission (p. 37) he is "like a sponge".

In the preface Mr. Darnton states that "to write about music intelligibly and intelligently is difficult" and gives personal proof of his thesis to the extent of a hundred and forty odd pages which are occasionally leavened by such *dicta* as these:

"The writing of history is essentially a personal matter" (p. 101).

"Hindemith's delightful Third String Quartet" (p. 107).

"the discordant lusciousness of thirds and sixths" (p. 110).

"Already in his time he (Bach) was something of an old fogey" (p. 128).

"He (Liszt) animated Berlioz" (p. 115).

"After a simple musical remark corresponding to a statement of fact, comes what is known as Binary Form" (p. 31).

Of Webern's String Trio "the magic of the pure beauty of sound" (p. 106).

On the instrumentation of Monteverdi's *Orfeo* "The instruments of these days, indeed, played all the way through the same notes as the singers sang" (p. 44).

Of Beethoven's Symphonies: "Not that I in any way belittle the symphonies" (p. 117).

"Schönberg, Webern and Berg achieve a synthesis of the Romantic and the Classical hitherto unknown in the history of music" (p. 112).

It is difficult to believe that the author's advocacy of Stravinsky, Hindemith and Webern will win many converts among those of his readers who know "where middle C is on the piano". Not that that matters. What music in this country needs is a million people so devoted to music that the State is compelled to provide and pay first-class orchestras and opera companies to meet the public demand.

W. L.

Gramophone Records

Beethoven: Overture, Leonore No. 3. Op. 72a.

The Saxon State Orchestra conducted by Karl Böhm.

His Master's Voice DB 4558-59. 12s.

These records are not yet on the English lists, but may be obtained to special order. They have one blemish in that a fifty-cycle mains hum is audible throughout if a high degree of amplification is used on a large electric gramophone: on an acoustic instrument or a small radiogram I doubt whether this would be noticeable, certainly it is not serious.

In all other respects the result is first-class—Böhm gives a closely-knit, yet muscular reading, calculated to show off the dramatic qualities of the overture to the best possible advantage: and if one feels that *Leonore No. 3* should be presented more in the character of a concert piece there is always the slightly older version by Bruno Walter to which one can turn with preference. Böhm has made more than enough fine recordings in recent months to convince listeners, apart from any experience they may have gained in the concert hall, that his is not the type of mind to live indolently on the striking effect of isolated fine passages without troubling to relate them to their context—indeed his impressive breadth of musical understanding does much to integrate and vitalise his consistently faithful interpretations. His recent work for the gramophone has, in fact, established a place for him in the ranks of the very greatest living conductors.

Brahms: Symphony No. 2 in D major. Op. 73.

The London Philharmonic Orchestra conducted by Felix Weingartner.

Columbia LX 899-903. 30s.

An unfortunate error in labelling has led to A. R.'s description (in *The Gramophone*, October) of these records as some of the best ever made by the London Symphony Orchestra. The only comparable version is Beecham's (Col. LX 515-19) and intending purchasers would do well to hear both.

Knowing something of the care that was lavished on the last group of Dr. Weingartner's recordings, I find it difficult to account for the "boxed" and "tubby" effect of many passages in this set and for the very noticeable distortion that obtrudes through the heavily scored passages. Most of the orchestral miscalculations in this work would vanish with the elimination of the tuba—Brahms' use of which forms a classic parallel to Schumann's trombone aberration in his Concerto for Four Horns (see p. 311). No, the answer is not to be found in the assertion that Brahms' style of orchestration will not record well (compare for example the recent Böhm version of the E minor Symphony or of the B flat Concerto with Backhaus), but is probably traceable to some unsatisfactory feature of the actual recording conditions. A good deal of the trouble may well be due to a general tendency towards base-heaviness.

These considerations apart, and they may pass unnoticed except under a high degree of amplification, the new Weingartner has some advantages over

the older Beecham set—the instrumental detail is better differentiated and there is more of the lustre that has become a feature of contemporary Columbia practice. From the purely musical point of view there is little to choose.

Reger: String Quartet in E flat. Op. 109.

The Strub Quartet.

His Master's Voice EH 1264-67. 16s.

This work ranks with the A minor Quartet of Bartók as one of the greatest achievements in the medium since the death of Beethoven. To say that the Reger is the more obviously polyphonic and the less apparently homogeneous may imply that it is the less attractive work, but most of its difficulties sort themselves out with repeated listening, and one's initial admiration for Reger's superlative brain-work soon melts into something more human.

The first movement, occupying three sides, settles down at once to a statement of the bare bones of its thesis in two fragments, the first of which seems to be displaying Brahms with distinct pride as a near branch of its family tree. The listener must make a real effort to come to terms with this material, as it is the gist of a twelve-minute discourse which only a retentive memory will accept as first-class. The second movement (one side) is an attractive, if somewhat heavy-handed example of musical wit—a light-hearted prelude to the *Larghetto* which plumbs great emotional depths and taxes our concentration to the utmost. More is made here of the material of the first movement, and if the light now thrown upon it is more attractive we owe our gratitude to the composer's sudden far greater willingness to lay bare his heart. With much still left unsaid, Reger launches us into a full double-fugue, hiding himself once more behind technical musicianship of the first order and preserving his enigmatical character as a humanist.

The last two movements each occupy two sides. These records, readily obtainable to order, are of fine quality from all points of view and are highly recommended.

Verdi : Overture, La Forza del Destino.

The Munich Philharmonic Orchestra conducted by Oswald Kabasta.

His Master's Voice DB 4642. 6s.

This record has been available to special order for some time, but has only recently appeared on the English lists. I am reviewing from an early pressing which is too rough to be kind to the heavy opening chords, but which then settles down and behaves perfectly under the more severe ordeals which, in his boisterous moments, Verdi is so apt to set for human ears and small gramophones. Just how fine the recording is may be judged from the silken veneer which can really be heard over the lurk of the sustained string-passage beginning half-way through the first side: from the absolute fidelity and precision of the rapid scale passage half-way through side two and from the sudden darkening of the tone at the heavy *sf* chords about three-quarters of an inch from the end. If the overall effect of the disc is more Teutonic than Latin, nevertheless the feel of the drama is powerfully re-created and the principal force that strikes the listener is unquestionably the authentic voice of Verdi.

G. N. S.

Walton : Duets for Children, and Popular Song (Façade).

Ilona Kabos and Louis Kentner.

Columbia DX 972-973. 8s.

Whether Mr. Walton intended his *Duets for Children* for the appreciation or execution of the young is difficult to assess; for only two budding virtuosi could play his work and most certainly only very advanced children of any age would appreciate it. These duets are too perverted harmonically and too twentieth century rhythmically to serve the purpose they purport. Not one of the ten pieces contains any of that delicacy of melody or dance-like rhythm that appeals to the immature mind; in fact the reviewer is compelled to think that the *Popular Song* from *Façade* (ineffectively arranged by M. Seiber) which fills the fourth side would prove more attractive to the young.

Quite apart from the fact that these duets do not fulfil their supposed task there is little to be said for them musically; it is difficult to believe that the composer's proposal to orchestrate them for a commissioned Chicago Suite would even fool the perverted public of that irrational city.

Though they are adequately played by Ilona Kabos and Louis Kentner the recording is hard and unsympathetic to piano tone; indeed, this is the worst recording Mr. Kentner has obtained for many months.

M. H.

Weber : Overture, Euryanthe.

The Dresden Philharmonic Orchestra conducted by Paul van Kempen.

Decca LY 6157. 4s.

Bearing in mind Weber's many difficulties in Dresden, which were persistently aggravated by the thinly veiled hostility of Count Einsiedel, it seems more than ordinarily appropriate that this town's present-day Philharmonic Orchestra should have the opportunity of vindicating the reputation of one of the composer's finest (and least-known) dramatic overtures. Those who remember Bruno Walter's temperamental yet precise performance with the London Philharmonic Orchestra some two years ago will be able to gauge the quality of this record when I assure them that it is in no way inferior. The sterling bite and romantic *élan* of van Kempen's rendering are essentially Weberish. Like so much of this composer's work, the overture is episodic; but only at one point is there any resulting weakness and the offending *fugato* passage towards the close is no more serious than its counterpart in Berlioz's *Les Francs Juges*. The recording is clean and well-balanced, of moderate volume and presents a smooth surface.

BALLET MUSIC

Bach-Walton: The Wise Virgins.

The Sadler's Wells Orchestra conducted by William Walton.

His Master's Voice C3178-79. 8s.

Boyce-Lambert: The Prospect before Us.

The Sadler's Wells Orchestra conducted by Constant Lambert.

His Master's Voice C 3181-83. 12s.

Liszt-Lambert: Dante Sonata.

Louis Kentner and the Sadler's Wells Orchestra conducted by Constant Lambert.

Columbia DX 967-8. 8s.

It is convenient to group these three recordings for review purposes, but the collective heading should not be taken as implying any sort of disparagement. Indeed the reviewer has seen none of the *ballets*, but is judging the three sets entirely on their musical merits without the encumbrance of any extraneous associations.

The finest feature of *The Wise Virgins* derives from Mr. Walton's extensive use of *Sheep may safely graze*, this comprises nearly a third of the whole *ballet* and is presented in a style perfectly calculated to bring out the sublime peacefulness and inspired continuity of Bach's original.

The Prospect before Us is more consistently vital, and *Dante Sonata* presents many large-scale thrills which would be quite out of place in the other two. The Sadler's Wells Orchestra produce their best efforts in the Boyce which has a real precision and sparkle, while in *Dante Sonata* Mr. Kentner's performance and the degree of accord between soloist and orchestra are outstanding. The Boyce is the most faithfully recorded, the other two being rather harsh on climaxes.

G. N. S.

[The prices quoted do not allow for the Purchase Tax.]

Correspondence

10, ADAMS ROAD,
CAMBRIDGE.
27th August, 1940.

The Editor, THE MUSIC REVIEW.

SIR.—In his interesting article on "Mozart and the Pianoforte" in No. 3 of your REVIEW, Mr. John F. Russell states in a footnote on p. 231 that he has not been able to trace a man called Saust who is supposed to have stated that Mozart "had no remarkable execution on the harpsichord". Many years of experience have taught me that little-known or forgotten musicians may often be found by consulting the dictionaries of their times. I discovered Mr. Saust without much effort in Gerber's *Neues Lexikon der Tonkunstler*, Vol. IV, Leipzig, 1814, p. 24, and in *A Dictionary of Musicians*, Vol. II, London, Sainsbury, 1827, p. 416. Charles Saust was born in Saxony in 1773, he came to England in 1800, "and he has met with great encouragement as a teacher and performer here, as well as in Germany". He was a flautist and composer. The 1827 dictionary cites a number of his compositions. Even Eitner's *Quellenlexikon*, Vol. VIII, p. 438, quotes him as composer of a work called "Solo or Airs with Variations for the German flute", supposed to be in the British Museum.

All this is not very important—still, I should like to add that Saust must have been very young when he heard Mozart (d. 1791) and very old when he met Hipkins (b. 1827).

Yours faithfully,
PAUL HIRSCH.

MUSIC RECEIVED

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Delius, Frederick. *Intermezzo* and *Serenade* from *Hassan* (Full-score): arr. Sir Thomas Beecham. (Boosey & Hawkes, Ltd.) 3s.

Delius, Frederick. *The Walk to the Paradise Garden* (Full-score): arr. Sir Thomas Beecham. (Boosey & Hawkes, Ltd.) 6s.

Dent, Edward. Three Motets for Unaccompanied Chorus: *I am weary of my groaning*, *The Lord is my shepherd* and *O praise God in His holiness*. (Oxford University Press.) 1s., 8d. and 5d.

Harris, Roy. *Quintet* for Piano and Strings (Score and Parts). (Schirmer, Inc., New York.) \$5.00.

Holst, Gustav. *Suite* in E flat (Full-score): transcribed by Gordon Jacob. (Boosey & Hawkes, Ltd.) 15s.

Hunt, Edgar (Editor). *Music for Recorders*, parts 3, 4, 5 and 6. (Edgar H. Hunt, London.)

Kennan, Kent. *Quintet* for Piano and Strings (Score and Parts). (Schirmer, Inc., New York.) \$5.00.

[Mention in this list neither implies nor precludes subsequent review.]

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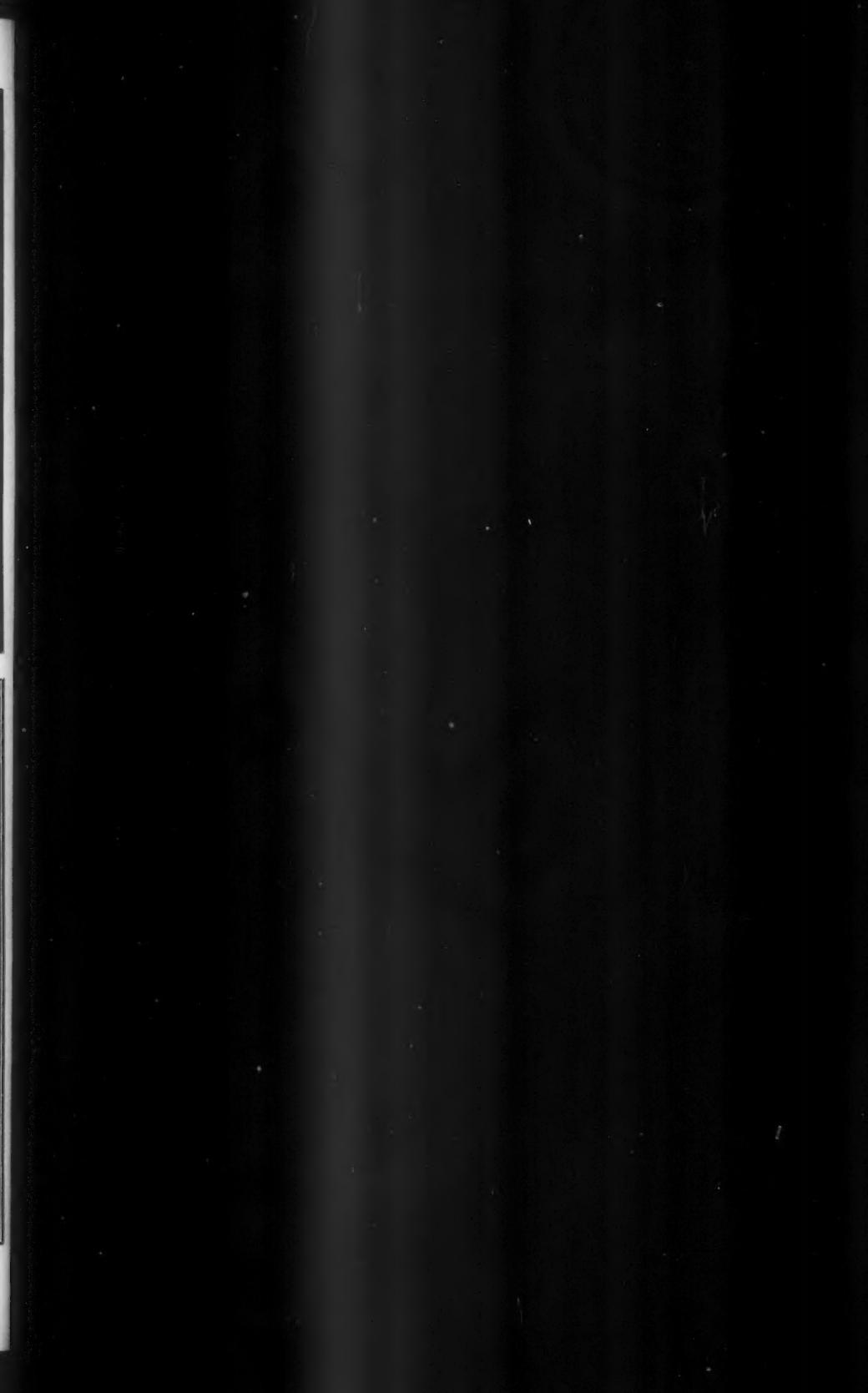
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